

Benny Goodman Forms Mixed Unit; Makes Bid For Dinah Washington

Defender Chicago Ill
Lat. 5-29-48

ATLANTIC CITY, — Dinah Washington, blues singing stylist and recording favorite, is a heart broken gal because she finds it impossible to consider the offer of a vocalist role with the Benny Goodman interracial unit now being organized. A completely filled schedule of activities until the end of the year makes it impossible for Miss Washington to consider any offers.

Goodman, one of the most liberal personalities in the popular music field is going to give be-bop a whild in the new unit and has already engaged Babs Gonzalez, be-bop language creator, as a male vocalist on be-bop specialties. Goodman has long been a devotee of the blues and, according to his agent who sought out La Washington, he was considering her as a delineator of the indigo numbers because he recognizes her as the leading stylist of the day in that field.

In revealing the offer to visiting newspapermen at her opening at the new Hi-Hat Club here Friday night, Dinah said "I was sorry not to be able to take part in such a commendable interracial experiment. Naturally I was flattered that Mr. Goodman considered me

While I would have made less money, certainly the significance of such an experiment would more than repay me for the difference. But, you know it never rains unless it pours. How I wish some such break had come during the lean days." *Lat. 5-29-48*



New York, N.Y.
BLUES SINGER Bertha Chippie Hill, 1948 winner of the Newspaper Guild's Page One Award, will be featured in the Voice of Freedom's concert, *Midnite in New Orleans*, at Town Hall, Saturday evening at 11:15. *Fats* Pichon, Dixieland jazz *Wend* pianist will also appear on the bill. *4-26-48*

Blues-Shouting Woman

49c(2)(a) PM New York, N.Y.
Out of the Past
 Mon. 2-16-48

By John McNulty



A person doesn't have to go in for the business of collecting esoteric phonograph records, or doesn't have to study jazz until dawn in every moujik-trap in town, in order to know whether a piece of jazz or a bit of blues-shouting is genuine or phoney.

If at some time during the blues-song, or during the number the band is doing, there are suddenly tiny Lionel electric trains running up and down the listener's spine, and the shoulders suddenly feel as if cold and welcome sea-water is splashing on them . . . well, then, the stuff is good. No other test is needed. *Mon. 2-16-48*

Who started the little electric trains running on the spinal railroad the other night but a grandmaw, and it wasn't Grandmaw Moses, the primitive painter. It was the grandmaw who rejoices, as the fellow says, in the bold and flagrant name of Chippie Hill. Correct name, Bertha Hill, and she is nightly (except Mondays) at a pleasant, low-ceilinged jassaloon, Jimmy Ryan's at 53 West 52nd St.

Like Middle-Aged Teacher

If I saw Chippie Hill sitting across from me in the subway, I'd figure she was a middle-aged school-teacher. She's short, has a chunky figure, and wears silver-rimmed spectacles. Little feet, squeezed into shoes too tight for ordinary walking. Not too tight, it proved, for occasional strutting when the song demands it. *PM*

In back of her, at Ryan's, Chippie Hill has a good, hard-beat (and I don't mean beaten) trio, with Art Hodes at the piano, Cecil Scott clarinet, and Freddy Moore, drums. Baby Dodds played drums up to last week, but he's now got a red beret, the gift of La Chippie, and he's headed for France this week. *New York, N.Y.*

Chippie Hill is raucous. Chippie Hill shouts. She hollers the words out, when she feels like it, and maybe the voice ain't fit for the Metropolitan. One thing that gets me, is the contrast between the appearance of this medium-dark Negro woman, (like a Harlem version of a clubwoman drawn by Helen Hokinson) and the stuff she sings.

She's jumped right out of 20 years ago into today. As Art Hodes, the piano-player said about her: "She's something out of the past that isn't around any more." *Mon. 2-16-48*

Here I am, drooling along, and I still haven't come anywhere near explaining this blues-shouting woman. I'll settle for saying that she has the inexplicable vocal mesmerism or the Dorn big-timer. Between songs, she might holler out, apropos of nothing: "Shame ON you, Chippie! Shame ON you!" It's her favorite phrase in conversation, and she hauled it down from Harlem, where it's a catch-phrase, to the Vanguard, where she worked for months before going up to Ryan's. *2-16-48*

Cleanish Dirt Sometimes

Some of her songs are dirty. Just the same, they have the virtue of having no smirk in them. They're shouted out, bold and lusty, and it seems to redeem them (for me, anyway) because I think a smirky clean word or phrase is clammier than an earthy one that's free of the prude's leer. (This is a nebulous subject not to be pursued further). *PM*

All Chippie Hill's songs are old, from the one that describes some women as having "a mouthful of gimme and a handful of much-obliged" to the other that expresses the rhythmic truism that "nobody wants you when you're down and out."

Chippie Hill's been down, beat down to the socks, as they say. She took in washin' and ironin' in Chicago, she said. Then ran around to a corner saloon there and sang a few numbers to pick up some change. *New York, N.Y.*

She must come from a remarkable family. Her mother is still alive in Alabama, at 89 years of age, and so is her grandmother, at 101. It is a family that tragedy troops around after (outside of the long-lived two in Alabama.) One of Chippie's grandchildren, (her daughter's baby, 8 months old) died the morning of Nov. 7. At four that same afternoon, the baby's sister, 4 years old, died. Both had double pneumonia. The mother, Chippie's daughter, then died Jan. 21. *2-16-48*

Chippie, herself, was in an automobile accident seven years ago, and suffered a permanent injury to her left eye. "Everybody else in the accident got killed except me," she said. "Shame ON me!"

With all these sorrows, there's no drop of the Pagliacci in Chippie Hill. Still, that gal hasn't had it easy, that ol' slang-talkin', blues-shoutin', school-teacherish grandmaw I still seem to hear singing . . . "Every hour in the day, you gonna hear me say, baby won't you please come home!"

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Free Billie Holiday Scores In Carnegie Hall Comeback

NEW YORK. — (Special) — Billie Holiday, free from a narcotics rap in Federal prison and burning with a renewed feeling for song, scored a sensational comeback in a variety concert at Carnegie Hall last Saturday night. A capacity crowd turned out for her appearance, the first she has made in more than 10 months.

Accompanied by an interracial combination of a pianist, drummer, guitarist and bassist, Holiday, flushed and more beautiful than ever, stood before the microphone on Fred Robbins' "One Night Stand" show and sang more than 30 of the songs which made her a favorite torch singer. She appeared the picture of health, about 20 pounds heavier than she was during her last public appearance before she was taken into custody by Federal authorities on dope charges.

Carnegie Hall was a complete sellout for this show. After the show Robbins announced that she will return for another performance on Saturday, April 17.

SHORTLY AFTER her release two weeks ago, Miss Holiday, in an interview with Bill Chase of the New York Amsterdam News, talked freely of her plans for the future. She'll be off to the Florentine Gardens out on the West Coast this month, but anxious all the time to return to her home in New York.

Tired of the makeshift life of living in hotels and out of traveling bags, Miss Holiday wants to settle down to "ordinary things" and a "nice comfortable apartment in New York."

Asked about her plans for the Carnegie Hall show, Miss Holiday told the press:

"Lord, I haven't sung a note in 10 months and when you go through what I've been through you just don't have any urge to sing. I can't go out there and sing a lot of old songs they've heard me sing before. I've got to get some new material, new arrangements, a good combo to back me up along with my regular pianist Bobby Tucker."

"My husband, Joe Guy, is going to be my new musical director, with full authority to select all new songs, make arrangements, arrange rehearsals and all that. You know, he's one of the best trumpet players in the business and knows a lot about music and the kind of songs I should sing. Right now, I'm not even sure if I can remember the words to a lot of my old songs, much less the arrangements. But I'll be ready next Saturday."

She was. And accompanying her as she sang her way back into the hearts of those music lovers who followed her those long months ago, was her old pianist and close friend, Bobby Tucker.

Denzil Best was at the drums, John Levey, bassist, and Rene Palmeri, guitarist. And the "old songs" she used to sing were the ones which got next to the throng that crowded into the hall to hear her.

New Life

Early one morning last May, a fear-stricken Negro woman rushed from a Philadelphia hotel, jumped into a car and headed for New York. A federal narcotics agent whom she had nearly run over fired several shots after the speeding car. In her hotel room, officers found 1½ grains of heroin. Two weeks later, sobbing the blues for sure, Jazz Singer **Billie Holiday** was on her way to do a year and a day at the Federal Reformatory for Women at Alderson, W. Va. *Chicago, Ill.*

Gardenia in Hair. Forthright ago, eleven days after being released (72 days off for good behavior), Billie made her comeback in Manhattan's Carnegie Hall. It was jam-

tightening *Strange Fruit*:

*Southern trees bear a strange fruit,
Blood on the leaves and blood at the
root.
Black bodies swinging in the Southern
breeze,
Strange fruit hanging from the poplar
trees. . . .* *49c(2)(a)*

Parasites & Prosecutors. For Billie, the reformatory experience seemed the culmination of a tough-luck life. When she was born in Baltimore 33 years ago, her mother was 13, her father 15, and they didn't bother to get married until Billie was three. She began to work at six, scrubbing steps before school and minding babies after, was only 14 ("big for my age, had big breasts, big bones") when she got her first singing job in a Harlem joint at \$2 a night. Her first record (*Tapping the Barrel*) was made with a green young band leader named Benny Goodman, and she was soon getting feature billing.

The year before her run-in with the federal men, Billie grossed close to \$50,000, but had nothing left of her lifetime earnings of \$250,000. According to her sympathetic federal prosecutor, the "worst type of parasite you can imagine" used to follow her around, charge \$100 a dose for narcotics they sold to other addicts for as little as \$5. By that time, Billie was looking gaunt, singing badly, and had fallen into the exasperating habit of walking out on waiting audiences without explanation.

The cure, says Billie's superintendent, "didn't bother her too much." She worked hard ("I had to wash dishes, scrub floors; I even worked in the piggery"); the 30 pounds she gained is apparently all muscle. Last week, Billie spoke with finality: "That's all over now; this is a new life."

BILLY HOLLIDAY REVUE

The Times
Singer Opening at the Mansfield
Tonight in Jazz Feature

Billie Holiday, whose song style has been one of the strongest influences in the last decade of jazz history, will appear as the star attraction in "Holiday on Broadway," opening at the Mansfield Theatre tonight at 9. Billed as an "intime musical revue," the show also lists the Slam Stewart Trio, Cozy Cole, Wyatt and Taylor and the Bobby Tucker Quintet. *Times*

Other singers who made their names in night-clubs have been booked into legitimate theatres, but this is believed to be the first all-jazz invasion of the Broadway circuit. Miss Holliday made a sold-out appearance at Carnegie Hall last month. *4-27-48*



Nov. 4-12-48 Maurey Garber
BILLIE HOLLIDAY

Money, moans and muscle.

packed (300 were seated on the stage) with a crowd of Holiday cultists whose hysterical applause gave the event the quality of a revival meeting. They were telling their martyred Billie that nothing mattered, just so she was back, and that for their money (up to \$3.60 a head) she could do no wrong. *Nov. 4-12-48*

Made statuesque by her 30 added pounds and sporting as always a great white gardenia in her glossy hair, Billie took her homage like a queen. Her voice, a petulant, sex-edged moan, was stronger than ever although she had done no singing at the reformatory. Seemingly tireless and with only three days of rehearsal behind her, she sang 32 numbers, mostly cultist favorites like *Billie's Blues*, *All of Me*, *Fine and Mellow*, and the throat-

Billie Holliday Worth Hearing in Comeback

49c(2)(a) PM New York
Wed. 5-19-48

By John McNulty

There's a song that Billie Holliday sings, she wrote it herself, and I can't get it out of my mind. It probably isn't a very moral song, and there's no way of telling whether it is about a roving sweetheart or an erring husband. There's forgiveness in it, and a kind of bigness, and what if it is couched in language less elegant than A. B. Housman would have used were he treating of the same theme?

Billie Holliday sings it at the Club Ebony, at 53rd St. and Broadway. She's making a comeback now, after having a trifle of marijuana trouble. Everybody I know is cheering for her, because she was always great, and she seems greater because there was all that bad publicity and so on, and still she can walk out, face the music, and sing so well and so touchingly that it makes no difference who you are, you've got to get in her corner and root for her.

This song has some lines which go like this:

"Hush now! Don't explain.

"I know you raised Cain.

"Skip that lipstick. Don't explain.

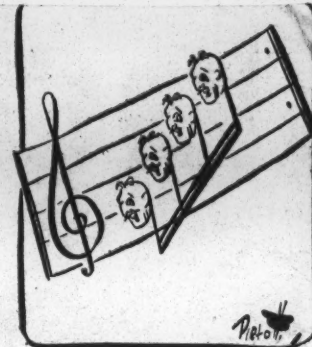
"Quiet. Don't explain.

"You mixed with some dame.

"I am glad you're back. Don't explain."

New York, N.Y. . . . PM

Guys make mistakes. They wander a bit. They come back to where they really belong. That seems to me to be a universal thing, and Billie Holliday has it down in that song. Lame though the lyrics may be, in metrical way, they get the idea over, and all the more so when Billie Holliday sings it at the Club Ebony. I believe it is a great song. If you go to the Ebony, get her to sing it; you won't have much trouble prevailing upon her to do so, because, after all, she wrote it and she gets a piece of all the dough that comes in from it. (At this point, somebody should say to me, "Hush now! Don't explain.") *Med. 5-19-48*

**Broadway Report:**

Billie Holiday Hopes New Revue Will Be a Success

49c(2)(a) PM New York
Mon. 4-26-48
"I've got a right to sing the blues," Billie Holiday said. "But my blues these days have a kind of extra note that I can't even explain myself. All I know is that extra note means I'm happier. Maybe that's why I like to sing them that way."

We climbed the flight of stairs to her dressing room at the Mansfield Theater on West 47th St., where she is rehearsing for *Holiday on Broadway*, an intimate revue built around her which opens tomorrow night and features fellow jazz experts Slam Stewart, Cozy Cole, Bobby Tucker, Wyatt and Taylor. Our reportorial journey was a simple one; we wanted to find out what has happened to the famed blues singer since she left a Federal Hospital where she had voluntarily taken a narcotics cure.

"They caught me in Philadelphia last year," she explained without attempting to dodge the issue. "The judge asked me if I was willing to take the cure and I said yes. I spent 10 months in a West Virginia hospital." *PM*

We asked what it was like, being cured of the narcotics habit.

"It's hell, the first few months anyway," she said. They don't cut down slow like the books say. You stop right away. The first nights I was ready to quit; I thought I'd just bust up. But after a while it wasn't so bad. They feed you good and that helps take your mind off the stuff. *New York, N.Y.*

"The toughest part of the cure is at the end when they offer you all the narcotics you want. That's so they know if you're really cured of taking drugs. The greatest kick I've ever gotten was when they

offered me the stuff and I told them I didn't want any. It was like giving me an extra birthday." *Mon.*

Miss Holiday was wholesomely bright-eyed and looked like she had gained about 30 pounds.

"I've gotten fatter," she smiled. "Too much good food served regularly. Potatoes and starches don't make you thin. Even working outdoors on the Hospital farm didn't knock off the extra weight. But I don't mind." *4-26-48*

Her fans didn't forget her. Letters of encouragement and advice came from many parts of the world. Last Christmas she received 3000 greeting cards from such places as Shanghai, Bombay, Capetown and Alexandria, as well as every state in the union.



4-26-48
Billie Holiday stars in *Holiday on Broadway*, the revue opening tomorrow night at the Mansfield. *Mon.*

"They told me that I was re-

leaving packs of mail every day, Billie said, "and that gave me a terrific kick. I thought maybe my friends had forgotten me. When I got out, I thought maybe I wasn't going to be able to make a comeback."

Billie was released from the Alderson, W. Va., hospital two days ahead of schedule so that she could avoid publicity. Ten days later, she was booked into Carnegie Hall for a Saturday midnight concert. Although it was the night before Easter Sunday, one of show business' less lucrative evenings, the ushers had to turn away several thousand fans, even after they managed to squeeze 400 people on the Carnegie stage.

The blues singer has been making plans for her own future.

"I figure I've had my share of the blues and it's time for me to have some happiness. When my folks died, I really felt lost. I felt even worse those first nights in the hospital. But now, with my husband, Jimmy Monroe, I figure I'm going to have a family and settle down in a quiet place in New Jersey. I've already bought some land."

She is presently living with the family of her accompanist, Bobby Tucker, in Morristown, N. J.

"It's nice and quiet out there. Nobody asks you too many questions and no one complains if you sing when you feel like singing."

As far as this show goes, I hope it'll be a terrific success. Everybody on 52nd Street is watching the results. If the show goes over, it means that jazz'll get a chance to play in the legitimate theatres. With things as tough as they are today, it sure could use that break."

Billie Holiday Reported Hurt

NEW YORK

The combination of bodily injury and marital woes plagued the life of Billie Holiday, famous singer of blues and swing, last week.

According to a reliable source, Billie was injured while she was appearing at the Tia Juana Club in Cleveland. The report states that the singer suffered a badly-sprained ankle and bruises when she tumbled down a flight of stairs leading to her dressing room at the famous Ohio night spot.

In the meantime, Billie was notified by her legal counsel that her petition for divorce from her hubby Joe Guy would be granted.

Guy is a well known trumpeter who headed his own orchestra back in 1944. At that time Billie

and her husband, free of domestic woes, traveled the band routes together. 7-24-48



NIXING PICTURES—James Ascendio, former road manager for Billie Holiday, covers his face with his overcoat as he appears for trial on dope charges in Federal court at Philadelphia. Testimony of the singer was largely responsible for conviction of Ascendio. Alphonso Brooks and Miss Evelyn Carter, also shown above, appeared as character witnesses for the defendant.

Billie Holiday to Be Freed Soon: Aide Guilty

PHILADELPHIA

Sultry-voiced Billie Holiday may soon be released from the Federal reformatory at Alderson, W. Va., where she has been undergoing a drug cure, but the government is not through with Joseph Luke Guy, her boy friend, acquitted of dope charges at a trial here last September.

That was revealed last week during the two-day trial of James Ascendio, road manager for the singer at the time she and Guy, a musician, ducked a Federal narcotic squad raid here, only to be picked up later in New York.

Ascendio, arrested during the raid, was convicted of concealing and transporting narcotic drugs

by U.S. District Judge J. Cullen Ganey. He deferred sentence until Jan. 29, and instructed Federal agents to give him a full report on Ascendio's background and activities.

The singer, who has applied for release from the reformatory, where she has been confined for the past eight months, was the chief witness for the prosecution conducted by Gerald A. Gleeson, assistant U.S. district attorney.

She appeared in a grey pin-stripe skirt, matching coat, yellow blouse, green sweater, and green alligator platform shoes.

She wore her hair in an up-sweep with a pompadour roll without a hat, chewed gum throughout

the trial when she testified, under cross-examination by defense counsel, that she was introduced to Ascendio in Chicago "because I was sick and he got me some dope."

Ascendio, however, insisted that he was introduced to Billie in New York City a couple of years ago. He said when he saw her in Chicago she had been crying because two men were hounding her to pay for some narcotics.

She told him, the defendant alleged, that she had taken a cure in New York, and was not using heroin anymore. This, he believed, until two nights before his arrest when he found the singer and Guy in the hotel with addicts' equipment.

Character Witnesses
Character witnesses who testified on behalf of the defendant were:

The Rev. Marshall L. Shepard, pastor of Mount Olivet Tabernacle Baptist Church, and Recorder of Deeds for the District of Columbia; John Saunders, local newsman; Leslie P. Hill Jr., attorney; and Alphonso Brooks, clothing merchant.

Until sentence is handed down on Jan. 29, both counsel agreed that Ascendio should be continued released under \$2,000 bail, originally posted at the time of his indictment in New York is pending.

The incident last May which led to Ascendio's arrest was related in testimony by Narcotics agents Max Roder, J. Nicholas Surrall, and Frank W. Reagan.

Agents' Testimony
Roder, the arresting officer, testified that they saw Billie hand Ascendio a small package outside the stage entrance of the Earle Theatre as they left after the last show that night.

The agents followed the car in which Billie, Ascendio, and Tucker drove to the hotel. Ascendio and Tucker went inside while Billie and the driver, identified only as Myer, remained in the car with a Boxer dog.

As they entered the hotel, the automobile drove away, but in their search of Ascendio's room the agents found the package under the bed against the wall.

Ascendio's Statement

It was not until the following afternoon, when he was being questioned in the Narcotics Bureau office, that Ascendio admitted disposing of the package, containing a stocking, two needles, a syringe, a spoon, 16 full capsules of heroin, and 10 empty capsules.

The defendant, in his signed statement to the officials and in his testimony last Thursday steadfastly denied that he knew the contents of the package when he accepted it from the singer on

Market St.

He said he became curious when the package fell from his pocket in the washroom of the hotel and opened it. He put it back in his pocket, and threw it under the bed in his room when he saw Agent Roder and a uniformed policeman in the doorway.

Wanted to Help Billie

On the witness stand, he testified that he did not immediately clear himself by turning the package over to the agents because he did not want to harm Billie.

He said he was willing to take the blame himself rather than jeopardize her name and career.

Billie threw a bombshell into the proceedings, and occasionally put her hands before her face and cried quietly.

Tucker Acquitted

Ascendio was arrested last May 15 in the Attucks Hotel, 801 S. 15th St., with Bobby Tucker, piano player. Billie and Guy managed to elude the Federal agents temporarily.

Tucker is the only member of the quartet who has not been implicated in the case. Billie was sentenced to serve a year and a day in the reformatory and Guy was acquitted.

Guy's Acquittal Scored

When Judge Ganey learned of Guy's acquittal her strongly recommended that every effort be made to have the musician re-indicted and brought to trial again.

According to Joseph Bransky, district supervisor of the Bureau of Narcotics, a motion for Guy's

La Holiday, Free Again, 'Sends' NYC

By JAMES L. HICKS
NEW YORK (NNPA) — Billie Holiday, sultry singer of sensuous songs, returned to the microphone for the first time since going to prison on a narcotics conviction Saturday night and scored the greatest triumph of her career in a midnight variety concert at Carnegie Hall before a howling cheering sellout audience who paid a top of \$3.60 to welcome her back to Broadway.

Backed up by an interracial combo of a pianist, a drummer, a bassist, and a guitarist, "the girl who came back" stepped before the microphone on Fred Robbins's popular One Night Stand show and reeled off more than 30 of the popular torch songs which skyrocketed her to fame before she

was nearly exhausted. In the eyes of her youthful number audience she reached dazzling new heights when she poured her "Body and Soul" into the microphone and the great crowd yelled and begged for more until Billie Me she was nearly exhausted.

Heavier and More Timid

can afford of Federal authorities on humility to the thundering applause she received after each why not take the rest of me" a program, a gentleman who was obviously intoxicated, arose in the first balcony and yelled, "That's all right, baby, I love you, God bless you, I do."

Show a Sellout
A dramatic highlight was reached in the program when the lights in the hall were blacked out and Miss Holiday stood in the spotlight, assumed a frightened look, and sang "Strange Fruit Hanging

Sounds Like Stuck Pig
In fact strange things happened here to dignified Carnegie Hall last Saturday. When Billie reached

Weighting 20 pounds more than
he did in her last public appearance, Miss Holiday started singing timidly, bowing in deep

Lena Horne's**First Painting****Is Shown Critics**

(49c(2)(a))
1-17-48
 NEW YORK City—Lovely Lena Horne's recently concluded five-week engagement at the Capitol Theatre in New York was productive of more than just a new box office record. Miss Horne, while away the hours between shows taking painting instruction, along with her young daughter, Gail. Her first finished product, a portrait of a friend, was privately shown to several prominent art experts for criticism, and strangely enough, it evoked such marked praise, Miss Horne has been persuaded to complete a series of similar works for public exhibition.

**Lena Horne And
 Jo Baker Return
 To United States**

(49c(2)(a))
1-17-48
 LENA HORNE, just returned from a triumphant round of personal appearances in England, France and Belgium, goes to Boston January 18, for two weeks at the Latin Quarter . . . then she returns to Hollywood to make some pictures for M-G-M.

JOSEPHINE BAKER, the sepia St. . . . she went to Paris to become the toast of France, returned to the United States in an intimate revue, 'Paris Sings Again' . . . Boston critics liked it mildly, but thought it better suited to the night club circuit than to the Broadway stage.



HELEN HUMES, jazz singer who first came to fame with Count Basie, has joined the show at Cafe Society Downtown. Rose Murphy, Ed Hall and his band and Cliff Jackson round out the bill. *4-21-48*

Music in America

Helen Humes Refuses To Sing the Blues

PM New York, N.Y. Wed. 5-19-48
Helen Humes, former Count Basie vocalist who had the hep folk wildly shouting her composition, *Eh Baba Leba*, several years back, is best known to the public as a blues singer, but doesn't like to sing the blues, prefers ballads. She hopes that her latest record releases for Mercury will cure the public. Its title: *I Just Refuse To Sing The Blues*.

Born in Louisville, Kentucky, Helen was still in grade school when a talent scout from St. Louis happened to hear her sing in a school presentation. He was so impressed that he immediately signed her to a contract and several weeks later Helen and her mother went to St. Louis, where she recorded a number of blues tunes for the old Okeh label. She was only 12 years old at the time, and today, some 30 years later, those records are all valuable collectors' items.

After graduation from high school Helen went to Buffalo to live, and one evening while in a local night spot was asked to sing. The owner heard same, and signed her on the spot to work in his club. After that came a number of small dates in Buffalo, Rochester and Al-



Helen Humes, the original *Eh Baba Leba* girl. *Wed. 5-19-48*

In 1937, while back in Kentucky, the owner of the Cotton Club in Cincinnati sent for her, and while working there Helen met Count Basie for the first time. The Count immediately asked her to join his band, but not anxious to travel with one she rejected the offer. *PM*

The next year, during a chance club date at the Renaissance Ballroom in New York, John Hammond

happened to hear Helen and liked her a lot. For the past 10 years Helen has been his personal protege, and he rarely misses one of her openings wherever they may be. John arranged a number of recording dates for Helen with the great Harry James. They did many sides for RCA Victor. *New York, N.Y.*
Count Basie attended several of these wax sessions. He and Hammond put their heads together, and the next thing Helen was appearing with the Basie band. She

stayed with Basie for three years, till 1941.

More recently, after playing eight weeks at Cafe Society, Helen toured the country with the Mercury Caravan, co-starring with crooner Frankie Laine and pianist Jan August. *PM*

Currently appearing at the Lenox Lounge in Harlem, where owner Ralph Greco has initiated a new "name policy" in the hope of attracting the people from downtown who used to frequent the Harlem spots regularly in the 30s, and haven't been around since, Helen is drawing club-goers from all over the city. *New York, N.Y.*

Helen's next job, no doubt the biggest of her career, begins late this month, at the Hotel Sherman in Chicago where she'll headline the new *Jazz At The Philharmonic* show. Formerly a concert presentation, JAPT has now been streamlined into a nightclub show and will include two "jazz dancers" (what-ever they may be). While at the

Sherman, Helen will broadcast six nights weekly via an ABC hookup. After a 12 week run, JAPT will tour the theaters and clubs of several major cities, including a tentative date at the Paramount Theatre in New York, and with them, the only Negro member of the show, will be the headliner, the original *Eh Baba Leba* girl, Helen Humes. *5-19-48*

Buddy Johnson Unveils Own Piano Concerto

7-3-48
COLUMBUS, Ind.—Buddy Johnson's brilliant Decca recording of "Far Cry", the first movement of his own "Piano Concerto", was chosen as the outstanding record for the month of June on the "Music Makers Club", popular all-request platter show on Radio Station WCSI, in this city, it was announced by disc-jockey *Chicago* *Jim* Zimmer.

Listeners to WCSI's "Music Makers Club" in the states of Indiana, Ohio and Kentucky voted the Johnson disc of "Far Cry" into the top spot by a narrow margin over Sam Donahue's brand new Capitol waxing of "Saxo-Boogie", while third place honors went to Tommy Dorsey's RCA Victor revival of "Let Me Call You Sweetheart."

Other discs winning runner-up honors in the "Top Ten", according to wax-whirler Zimmer, were "Hindustan" by Ted Weems, "Just Like That" by Johnny Long, "Jet Propulsion" by Illinois Jacquet, "Cumana" by Barclay Allen, "Tea Leaves" by Jack Smith, "Guest In

The Nest" by Count Basie, and "Haunted Heart" by Jo Stafford.



BUDDY JOHNSON

Louis Jordan Escapes Injury As Rocks Fall

Defender
Chicago, Ill.

PHOENIX, Ariz.—(ANP)—Louis Jordan and several members of his band narrowly escaped injury and having their caravan wrecked a few miles from here late Tuesday night when rocks, loosened by a recent rain, fell from the mountain side over-looking the highway they were traveling.

On their way to Wichita, Kan., to play a dance engagement the Tympany Five aggregation was riding in the three cars that make up the Jordan caravan. On the outskirts of Wickensburg, 32 miles from here, the highway cuts thru a mountain pass that state road authorities usually block off whenever it rains as several accidents have resulted in recent years from cars being hit by sliding boulders.

Riding in the first car with his singer, Peggy Tomas, pianist Bill Doggett and road manager Wilbur Brassfield, Jordan noticed the rocks starting to fall as they entered the dangerous pass. Without hesitation, he told Brassfield, who was driving to speed up. The other two autos carrying the remainder of the seven piece crew also speeded up, and lucky for them that they did as in less than one minute two tons of heavy rock had crashed in the roadway.

Stopping here to rest Jordan reported the landslide to highway officials, who ordered a detour sign placed around the danger spot. The famed maestro and his band then continued their journey eastward. *Oct. 4-24-48*

Broadway Notes
NEW YORK — (AP) — Nat "King" Cole and "Nature Boy" composer, Eden Ahbez, met for the first time when they appeared on the "We The People" show June 1. Ahbez was brought here for this dual radio-television program.

The Second Annual Campus Magazine Popularity poll lists Nat Cole as the No. 1 favorite male singer of the year, and Frankie Laine, last year's winner, second, with Perry Como third.

The King Cole Trio was also listed as the No. 1 best small combo, and Stan Kenton winning both first places for swing and all-around favorite band.

Frankie Laine is still listed as taboo for his rendition of "Shine" which he continually sings as one of his favorite numbers.

During the two weeks engagement of Nat Cole and Stan Kenton in the Minneapolis Radio City theater and Detroit's Capitol theater, a high of \$80,000 was grossed.

For the second time within six months, Nat will appear with his trio at the Paramount theater here June 2 for a three weeks run.

Broadway was made sad this week when it learned that "Pigmeat" Markham, one of the stage's greatest comics, suffered a pair of broken legs during his act at Harlem's Apollo theater.

It was reported this week that the son of the late Fats Waller, an employe at Macy's, may soon launch out with a band of his own.

Three other songs by the writer of "Nature Boy," "The Brother Song" "O Come With Me and I Am A Child of Nature may soon be released for public consumption, based on the record made by "Nature Boy," Americas No. 1 hit today.

Nat "King" Cole Wins "Metronome" popularity poll

Nat "King" Cole, pianist, vocalist and leader of the popular King Cole Trio (heard each Saturday at 2:45 p.m. over KFI and NBC on ((King Cole Trio Time)) has been picked as the nation's number one pianist in the annual "Mertonome"

poll. This marks the second successive year that the "King" has topped all other contestants in the music poll conducted by "Mertonome".

Negro Singer, Bride To Keep Hollywood Home Despite Protest

LOS ANGELES, Aug. 3 — (AP) — Nat (King) Cole, popular Negro musician, today stood by his decision to purchase a \$65,000 home in an exclusive Los Angeles residential district.

Despite a dissonant chorus from his future neighbors—he hasn't moved in yet—the singer and pianist said: "I've always been a good citizen. I wish I could meet all my new neighbors and explain this situation to them."

Cole—recording and night club favorite who popularized the hit song "Nature Boy"—bought the ivy-covered, English style residence in the fashionable Hancock Park district. He explained to newsmen that he could afford it, adding: "This is not an act of defiance. My bride and I like this house . . . and we would like to make it our home."

Cole's wife is the former Marie Ellington, one-time singer with Duke Ellington's Band, although no relation to Duke. Their recent wedding was perhaps the most lavish ever held in New York's Harlem.

They plan to take possession, Cole said, as soon as the present occupant, Col. Harry Gantz, moves out.

Cole's purchase of the property set off a flock of protests by neighboring property owners. Cole's attorney, Irving Hill, said the musician had been served with papers asserting that homes in that area are covered by restrictions limiting ownership to Caucasians.

Cole, said the attorney, had been approached to sell the house, but refused.

Pointing to recent United States Supreme Court decisions outlawing race restrictions, Cole's business manager, Mort Ruby, said: "I think no legal action can be maintained."

Marie Ellington, King Cole Marry
Star Easter Spotlight

King Cole Trio

From 5th Ave. Paraders
STREETS JAMMED

Rep. Powell Officiates;
Honeymoon in Mexico

NEW YORK—Harlem stole the gay Easter Sunday spotlight from Broadway and Fifth Ave., when thousands converged around Abyssinian Baptist Church here to get a glimpse of a King and his new "Queen."

The swanky affair, the wedding of songstress Marie Hawkins Ellington and Nat (King) Cole, the most elaborately planned event in Harlem's social circles in the past quarter-century, was well-represented by personages from all walks of life and all races.

Most Expensive Since 1924

While the wedding and reception did not eclipse in expenses and finery that of Mae Robinson, granddaughter of the late Madam C. J. Walker, in 1924, which was estimated at \$50,000, not since has any event of such nature climbed to the staggering figures of nearly \$18,000, as did this one.

Not only did the vast wave of humanity flood the streets surrounding the church, but doorways and windows along 138th St., and famous Lenox Ave., were jammed with craning necks to get a view of the couple entering and leaving the church.

Rev. Powell Officiates

The ceremony was performed by the Rev. A. Clayton Powell, Democratic congressman from New York, and pastor of the church.

The bride, who was widowed during World War II, when her husband, Spurgeon Ellington, a flight lieutenant, was killed in action, wore a gown of ice-blue satin with veil and tiara of the same hue, which was a present from her aunt, Dr. Charlotte Hawkins Brown, founder of Palmer Memorial Institute, Sedalia, N.C.

Escorted by Father

She was escorted to the altar by her father, Mingo Hawkins, a retired mail-carrier of Boston.

Cole, who last year divorced his first wife, the former Nadine Robinson, is one of the best known musicians of today, having gained fame with his Trio, and he himself being the most "crowned" of any single musician during various polls conducted in 1947.

Son of Chicago Minister

He, the son of a Chicago minister, the Rev. Edward Coles, began attracting attention with his musical unit with his first recording, "Straighten Up and Flyin' Right." Since that recording, his platters have soared to the top of

the juke box and record playing machines' sales.

Following the wedding, the entourage was fêted at a reception at the Belmont Plaza Hotel, attended by celebrities or the political, social and theatrical circles.

Honeymoon in Mexico

The spread consisted of roast beef, ham, turkey and caviar. The guests danced and toasted the bride and bridegroom who occupied the spotlight from a vantage point in the spacious ballroom of the hotel.

The newlyweds will spend part of their honeymoon in Sedalia with her aunt, after which they will continue their trip to Mexico, returning the latter part of April.

King Cole In Possession Of Disputed Property

LOS ANGELES—Defying death threats and fifty separate law suits, tune master Nat "King" Cole and his attractive bride took possession of their palatial \$65,000 mansion in fashionable Hancock Park on Monday.

The reported purchase of the luxurious vine-covered mansion by Cole touched off a storm of protest last week by the Hancock Property Owners Association who first presented Cole with a formal affidavit, pointing out that homes in the section were covered by restrictive covenants, then offering to buy back the property for the reported sum of \$75,000 and finally threatening his life and that of his bride. Cole dared take possession.

Despite these threats and legal action Cole said he is an American citizen, he purchased his home in an action, wore a gown of ice-blue tends to live in it.

Irving Hill, attorney representing Cole, said that in view of the recent Supreme Court decision outlawing restrictive covenants no legal action could be taken by the property owners, and that their agitations were merely to scare the Coles into re-selling the property.

Meanwhile decorators conferred with Mrs. Cole on plans for the spacious Gregorian type residence. Renovations on the two story ten room dwelling and grounds will include a rumpus room, swimming pool and tennis court. Furnishings will be conservative but along modern lines with subdued walls and colorful flowered draperies. The Coles are expected to move in by the first of September.

has sent the entire Nation to the wax works. Setting some type of record, the group has been booked to appear at the Paramount on the big street for the second time in less than a year. The trio will headline affairs entertaining at the mecca house starting June 3.

Prior to the Paramount session, Nat will co-star with the composer of the tune, which his group made famous, on the nationally aired "We, the People." The show will be televised as well as broadcast and will bring the singer and the yogi composer together for their first meeting.

During his Paramount chores, Nat and his group will be presented with the joint awards of the Campus Magazine and The Pittsburgh Courier for the winning part they played in the publications' recent respective contests.

In Hollywood, the law suit of Oscar Moore, former guitarist with the trio, was settled out of court. He sued for back royalties on recording he was on before he left the group several months ago. He took his case to the Los Angeles Superior Court and wanted an \$8,200 bit out of a supposed \$30,000 cut the Nat had received since he left in December, 1937.

Courier Campus Mag Awards Set For B way House

By BILLY ROWE, Theatrical Editor

NEW YORK—The King Cole Trio, which walked away with top honors in the fifth annual Band Contest, saw one of its members accorded more honors last week when Nat Cole, leader, was voted the Nation's top singer by thirty West Coast colleges. The second annual poll, conducted by the Campus Magazine, over the femme ladies of the lyrics this marks the first time that a colored star has been so voted. In capturing the top plum, Nat HIT DOES IT won out over national favorites, Honors are being cooked up for Frankie Laine and Perry Como, plenty for the fabulous trio. His group also walked away with whose recording of "Nature Boy"

Meet: - - - King Cole

The Nat (King) Cole Trio was just about the most crowned small unit in 1947. It received twin Metronome awards as the "best small band of 1947" and Nat for "the best pianist of 1947." The trio also won top honors from Down Beat as "the best instrumental trio" with Oscar Moore later replaced by Irving Ashby in the guitar chair, drawing No. 1 rating. The other member of the trio is Johnny Miller, bass player. Nat does all the vocals and piano work and his unique song styling is the trio's main attraction. In the following article, Dolores Calvin gives an intimate word picture of the king.

By DOLORES CALVIN

KING COLE wears his crowns as though he has just left the coronation and has a good back to the palace. Not that they don't fit. They do. But King Nat is young and the problem of "reigning" over his fans troubles him.

He is so troubled until he bites his fingernails to the very end.

THE COLE TUNES

The King Cole Trio's first recording, "Straighten Up and Fly Right," an original, hit the top in 1944, with over a half-million sales, while Nat's "Christmas Song" and "Sentimental Reasons" sold more than a million each.

Other successes include: "Paper Moon," "My Baby Likes to Be Bop," and "Nature's Boy," among others. Prior to the recording ban on Dec. 31, 1947, the trio cut 88 sides and five albums for Capitol soon to be released.

and absently deposits his gum under the piano while playing.

A Shy Guy

That is the King Cole as I know him, a lanky, awkward character—a really shy guy who gets pleasure from making other people happy. Over just what territory the King rules remain a controversy.

His faithful subjects patronize him everywhere. And therein lies his power. Unlike great rulers of yore, our King Cole has no greed for glory. He has always seemed uncomfortable on his throne.

You'd never recognize him when he quietly mingles at the races or the fights. Or when he drives in his new black Cadillac. There's never any fanfare; never any drum's beat or velvet carpets.

Yet he is as genuine as any King could be. He was born on St. Patrick's Day. He played football in high school. He tried for many years to be a success.

He failed so often there are many hilarious stories about his hungry days. He's a beloved figure at home in Los Angeles. Ev-

Never Gets Excited

He's the guy who never gets excited over anything . . . who likes the modest and comfortable living. He's the fellow you see driving to market for his groceries each Saturday morning . . . and watching with tear-filled eyes when his own black terrier, Shy Guy, was killed by a Hollywood auto last year.

Now, at 29, he draws in a neat \$75,000 a year plus royalties from his ever-selling Capitol records; has a mile-long waiting list of hopeful hits to be recorded and can boast of record breaking performances whenever the trio plays.

In the privacy of his chambers, the King reads everything he can get in his royal clutches—weeklies, dailies, magazines, comic books. He wears comfortable California-styled clothes, constantly admired by his court.

He actually uses Wildroot, the hair tonic which sponsors his radio show!

He can't understand New York's rainy weather and insists he never bought a raincoat before he went there.

He seldom writes letters. He prefers to telephone or wire or say nothing. He never has either cigarettes or matches, yet smoking, agreeably, is a royal "must."

He drinks scotch only because it steadies his nerves (and we did say he was nervous.) He explains: "Scotch tastes awful . . . but a man needs a stimulant."

Prime Minister Carlos

The King's Prime Minister is Carlos Gastel who has expertly guided the cautious, studious King in matters of "managerial" importance. His most trusted courtiers are Irving Ashby and Johnny Miller, whose advice he weighs heavily.

Among his best friends, outside the palace, are Orson Welles, Frank Sinatra, Johnny Mercer, Lena Horne plus all those who knew him when.

He doesn't act like royalty when he sits down to play. He gets jittery as a schoolboy before an exam. Then he shoves his feet around under the piano and can't seem to get settled.

He seldom uses the medals pre-

fers to "ride" out rhythm with his left foot. And in the midst of the rehearsal, he'll send out for coffee.

His young fans insure his long reign. And he intends to keep giving them the music they vote for. He loves helping young people and thinks juniors are the crop of tomorrow and should be cultivated with care.

Most times he neglects his duties to lecture especially to them. Once he threw a party for 20 fans, ordering 20 steak dinners and 20 orchids.

Works All Hours

The King works all hours writing and composing and arranging. He is a terrific all-around musician who cannot be stumped. He insists upon the truth of his business affairs and remains sole boss, with none in higher office.

When in deepest trouble, his comeback will be "take care." By saying this with a raised finger, he means "Don't worry, everything will come out."

His favorite phrase is stolen from Bill Robinson: "Everything is copasetic." Meaning, everything is o.k.

You learn to glow graciously and gratefully when the King is pleased: he'll say warmly: "I like it" and you have the feeling he really does.

He peers at the world through black LaGuardia glasses. His futuristic outlook covers much ground. He believes people are not dumb and cannot be fooled with pretty speeches. He is no politician.

He believes his views on non-musical affairs are average; his wants, normal. Democratic people should practice what they preach, he reasons.

Blaze of Triumph

And thereupon, King Nat blazes through triumph. Whenever he steps outside his palace (Hollywood) he is mobbed by worshippers. Whenever he broadcasts he is listened to by thousands all over the nation.

Whenever he makes a personal appearance he must have ample protection. His fans all but break down his dressing room door for a glimpse.

Perhaps they sense the humanness in their idol—temperamental only when his coffee isn't hot; stubborn only when he can't get a song the way he wants it; lazy only after doing 6 shows a day.

Why he's no King at all . . . just a simple American guy with a big heart that's catching . . . who may any day be found wearing the uniform of an all-star Hollywood baseball team of musicians . . . sitting on the bench.

THE KING WEDS

Nat (King) Cole, 27, and Mary H. Ellington, 25, were married at N.Y.'s Abyssinian Baptist Church, Easter Sunday, in one of Harlem's most elaborate weddings since 1924. It cost an estimated \$18,000.

Thousands jammed the church and sidewalks to catch a glimpse of the couple, and hundreds of guests attended the wedding reception in the Moderne Room of the Belmont Plaza in downtown New York. The ceremony was performed by the Rev. A. Clayton Powell, pastor of Abyssinian and Democratic Congressman.

Harlem circles have not witnessed such an event since the \$50,000 wedding of Mae Robinson (the "Cinderella Girl," who was the adopted granddaughter of Madame C. J. Walker, the millionaire who first invented preparations to take kink out of hair), to Dr. Gordon Jackson.

Nat and his bride will honeymoon in Mexico.



Folk-singer Huddie Ledbetter (Lead Belly) says that when he worked he'd sing a song and when he sang a song he'd go to town.

Relax your mind... you gotta relax your mind

PM 2-1-48-Sun.
49c(2)(a)
HUDDIE LEDBETTER, or Lead Belly as he is better known to admirers of folk music, celebrated a birthday last week. He is now 59, he says. We've heard, though, that like most entertainers, Lead Belly tends to get a little younger with each succeeding birthday. New York, N.Y.

Lead Belly lives on the top floor of an old five-story tenement on East 10 Street between Avenue C and the East River Drive. He was holding a pan of scrambled eggs in one hand as he let us in and explained that we had caught him in the middle of breakfast. With a few words of apology he went back to his meal.

A former Texas-Louisiana cotton picker, cowboy and oil field worker, he was wearing what he would probably call store clothes—a white shirt, wool tie, and a

neatly-pressed but inexpensive-looking suit. His hair was white, thick, and wavy and, whatever his age, he looked remarkably well.

On the walls of the parlor of his little three-room apartment, Lead Belly had tacked up pictures of himself and his friends, most of them clipped from old newspapers, plus a few old programs. There was a small statue of Christ on the cross in one corner.

We sat in the parlor and Lead Belly

started talking to us from the kitchen as he ate.

"I feel good," he said. "Feel like I was 16. I don't feel old. Nothing gets old but clothes and you even change them once in a while. Some people want to get old. Some people die young because they want

to die. They can't make things go like they want 'em to so they want to quit. I'm scared of dyin', I want to live. I want to live as long as I can to see more in the world. I want to move around and see how people live, and how they treat each other."

In a few moments Lead Belly cleaned off the kitchen table and came in to join us in the parlor.

"I like everybody," he continued. "If everybody was like me the jails would be open. There'd never be any fightin'. I haven't got anything 'gainst nobody 'cause nobody done me nothin'. If somebody does do something to me, I just figure he didn't relax his mind. Just like a man who crosses a railroad track and gets hit by a train—he didn't relax his mind. Wrote a song about that. I'm gonna sing it at my next concert (February 9, at Times Hall.)

Lead Belly went into his bedroom and came back with his guitar, a handsome 12-string instrument, and began to strum and sing:

*Relax your mind, relax your mind
Ooh it will make you feel so fine some-
time*

*One thing, you got to relax your mind.
If your body is achin' with pain
And it feels like showers or rain
That's one time you got to relax your
mind.*

*Relax your mind, relax your mind,
Ooh it will make you feel so fine
sometime. . . .*

A few verses later he began talking again.

Nice and kind

"When you relax your mind you can do a lot of things. I used to drink whisky. I couldn't tak' it. It used to make me mean and mistrust my best friends. Then I relaxed my mind and I quit drinkin' whisky. But I drink beer because it makes me feel nice and kind.

"I'll tell you about feeling 59 years old. I just feel I like everything about me. I like myself and my guitar and I like women. I like dancin' and singin' and music and I believe when I'm 80 years old I'll still be able to cut a step. Yes sir, I'm movin' on. This is '48 and to see '49 you gotta relax your mind. I'm just gonna relax the mind and keep movin'."

Music, Lead Belly said, is what makes him live. He started singing in the fields when he was a youngster and never lost the habit. He thought workers in the North were "handicapped" because they don't sing on their jobs. 2-1-48-Sun.

man. I loved to sing and I loved to work. Hard labor? Nothin' too hard. Pickin' cotton, plantin', ploughin', choppin' wood. I liked it. I liked goin' into the woods with a double-edged ax and chop wood all day long. Used to chop two or three cords a day. Never stopped—just like clock-work. People used to send for me. People had something to do and their boys didn't know how, they'd come for me. It came natural to me. It was easy, wasn't hard. You can go around Texas right now and

"I had that rhythm, I had that feeling. When you start to singing you start to go faster. It's rhythm, it's a special feeling. We had 300 people in the field sometimes. We were pickin' 800 bales a day. Oh God, God, when I'd come in there early in the morning, I'd start a little song just to get 'em in the mood. I'd sing Pick a Bale of Cotton and sometimes I'd sing a blues. They'd all start to sing in with me and go to town."

"Yes, sir, I used to be a real workin' man. I had that rhythm, I had that feeling. When you start to singing you start to go faster. It's rhythm, it's a special feeling. We had 300 people in the field sometimes. We were pickin' 800 bales a day. Oh God, God, when I'd come in there early in the morning, I'd start a little song just to get 'em in the mood. I'd sing Pick a Bale of Cotton and sometimes I'd sing a blues. They'd all start to sing in with me and go to town."

Singing on the job

"They don't understand it," he said. "They don't have the feeling. Music makes you feel good. I used to pick cotton around Dallas, Tex. I could pick a thousand pounds a day while some didn't pick but 200. Every hundred pounds you picked you got a dollar. I made \$10 a day some times but you had to pick it to get it and when I'd sing it'd make me feel good and I'd start goin' to town."

Photo by Morris Engel

mention my name and they'd say, 'That Lead Belly sure picked cotton for us.'"

Lead Belly was quiet a few moments. Then he began strumming his guitar again.
Relax your mind, relax your mind
Ooh it will make you feel so fine some-
time *New York, N. Y.*
One thing, you gotta relax your mind.
When your feet can't walk
And you just can't hardly talk
That's one time you gotta relax your
mind.

"Yes sir," he said finally, "I just feel all right. I'm glad I'm livin'. I got friends all 'round 'cause I keep singin'. You gotta sing once in a while. You take people don't sing, they're just the Devil all the time. They're mean. They're thinkin' about something evil all the time, how to kill up somebody or beat somebody out of some-thing. Yes sir, you've got to have that feelin' to sing a little tune. It just makes you feel good."

—IRA PECK

(From Late Editions of Yesterday's TIMES.)

LEAD BELLY IN RECITAL

See Times 4/9 (2/2)
Delights Throng With Varied
Program at Times Hall

New York, 21 24.
Huddie Ledbetter, better known as Lead Belly, sang thirty-odd songs to the accompaniment of his twelve-string guitar in Times Hall last night. He delighted a house full of his fans and folksong addicts with work songs of the fields and prisons, love songs happy and sad, socially significant songs about men and machines, white men and colored men and a new composition about Princess Elizabeth's wedding. *Lead*

He was dressed in a tuxedo instead of the informal attire of former days, although his mannerisms went with the earlier dress. Running comments between verses, particularly those in the song whose refrain he changed to "Whoa, Cunningham" for radio performance, drew loud laughter and voluninous applause. *2-1-28*

Jeni LeGon dance studio in Hollywood opens today

Hollywood's first inter-racial dancing school will be opened today by Jeni LeGon, dancer, at 1558 N. Vine st. 1-17-48

Miss LeGon said the school will have courses, which range from ballet to boogie. 1-17-48

In the heart of Hollywood's Radio City, Miss LeGon's next door neighbor is the National Broadcasting Company. Earl Carroll's Theatre-Cafe, CBS, and Tom Breneman's illuminate her main ballroom with their neon signs.

Miss LeGon, who has scored in musicals both in London and New York, said, "I was really unaware that we were creating anything like a sensation when I began preparations for the school.

"I know that there are many world renowned dance artists in Hollywood of both races. I know, also, that there is a demand for a center where students and professionals may learn dance techniques from ballet to boogie from authorities in their fields, regardless of racial identity. One of my ambitions has always been to have a school like this.

"When some of my neighbors dropped in while I was helping the carpenters and painters get the place into shape and learned what was going on, they thought it was wonderful. I wondered why it had not been done before."

The teachers, she said, will include a German, a French woman, a Creole, a Chinese-West Indian, an Italian ballerina, several American whites and Negroes. Tribune

On the regular staff is Jan Darian, who studied classical ballet with Enrico Caccchetti, was choreographer for UFA, Marlboro Films, London, and the British International Pictures. He was premier dancer at La Scala, Covent Garden and the Royal Opera House in Stockholm. He will teach classical ballet and oriental dances.

Miss Janet Collins, a Rosenwald Fellow, whose debut last month was received as the most exciting dance premiere of the season in Los Angeles, will teach modern ballet and creative dances. 1-17-48

Mlle. Paquerette Pathe, granddaughter of Pathe who founded Pathe News in Paris, and who came to America with the Joos Ballet Company, will teach the-
atrical pantomime.

Miss Marie Bryant, who studied ballet with Todd Bollender, of the Ballet Theatre and West Indian rhythms with Katherine Dunham, will have charge of courses in body movements and primitive rhythms. Miss Bryant is known also for her own style of modern boogie and Afro-Cuban rhythm dances. 1-17-48

She has done choreography for numerous films, stage shows and night clubs in Chicago, New York and Hollywood. RKO's forthcoming production, "Your Red Wagon," presents her in a dance sequence.

Aside from managing the school, Miss LeGon will teach children, adult and professional classes in tap dancing. Fay M. Jackson is business manager.





Nellie Luther

Nellie Luther and her rhythm along with Bumps Blackwell's local orchestra will appear in person at the Seattle Armory this Friday night. This will be her only appearance in this state. We are indeed fortunate to have such a celebrated artist pay us a visit and entertain us too. *Wed. 6-9-48*

It shouldn't be considered entirely coincidental that one of America's foremost exponents of vocal and instrumental jazz was born in the heart of Louisiana, a state which can rightfully claim to have begotten "jazz" itself.

But coincidental or otherwise, one frosty morning of October 15, 1915 a daughter was born to Isaac and Susie Luther. She was their first child and they called her Nellie. *The Northwest*

Young Nellie's interest in piano became evident as soon as she was able to reach the keyboard. Nellie's interest in jazz grew rapidly and she never missed an opportunity to attend rehearsals of the band in which her father played. Finally she joined the band and stayed with it for six years. Then she joined the Southern Rhythm Boys, playing piano of course, but also throwing in a vocal or two now and then; and after a few month's experience in the vocal department she blossomed into the featured singing spot with the band, as well as becoming a pianist. Finally in 1935 she left

the group for Hollywood and the West Coast. She has played practically all the spots in Hollywood.

Nellie did a March of Dimes show and there met up with the great Jo Alexander, a star in his own right. Nellie impressed Joe so much that he insisted on Capitol Records talent man hearing her. Evidently Dave Dexter's enthusiasm was equal to Joe's, for an audition followed, and soon she signed a long term contract with Capitol Records. *Seattle, Wash.*

Immediately upon release of these records, Nellie's popularity began to increase by leaps and bounds. The disc-jockeys heard them and began to plug them with never-ending fervor. And of course, through the medium of records, her popularity became nation wide. *Wed. 6-9-48*

At this point she took unto herself a personal manager, Carlos Gastel, who handles King Cole, Peggy Lee & Stan Kenton. Gastel arranged to handle her personal appearances in such a manner that the entire country was able to see her right when her records were the hottest. *49c(2)(a)*

Possessing a contagious laugh and a winning personality, in addition to her inexhaustible flow of talent, Nellie will always be one of America's great jazz artists.

Her masterpieces of honest and sincere jazz include: "Hurry on Down", "The Lady's in Love With You", "He's a Real Gone Guy", "You Better Watch Yourself", "Let Me Love You Tonight" and "Bub."

She's a real gone gal in any body's league!

Rose's Recorded 'Chee'

Bringing Her a Fortune

49c(2)(a) The Free Press
Detroit, Mich.
NEW YORK—(AP)—Rose Murphy, whose piping voice is about four pounds lighter than a straw hat, is the country's newest singing sensation. *Sun. 2-15-48*

If you ask her about it, she's just apt to say "Chee, chee."

It was a treble rendition of "I Can't Give You Anything but Love, Baby," that sparked all the excitement. The recording she made of it is the delight of 300,000 purchasers.

It also will make the large, dark lady rich.

FOR 12 YEARS Rose Murphy played a good, loud and gusty piano, but she never sang. During certain hot passages she would lean forward and chirp "Chee, chee, chee" in a Mickey Mouse voice. Audiences were enthralled. *Sun. 2-15-48*

Last August Barney Josephson, who started Lena Horne and Hazel Scott out of obscurity in his night club, Cafe Society, hired Miss Murphy. She's a big woman in her middle 30s who looks as if she might be handy with the spring cleaning. *Sun. 2-15-48*

Josephson knew the value of such a novelty entertainer and called a business meeting.

"I talked to her for an hour," he says. "She never said a word. When I asked her to give me a definite answer of 'yes' or 'no,' on recordings, she chuckled and said, 'Chee, chee, chee.' That's all she'll ever say."

ONCE SHE TWITTERED that the reason she only sang "Chee, chee, chee" was because "I never could remember the words to any songs." *The Free Press*

When Majestic finally signed her, Miss Murphy learned the words. But they had to surround the piano with microphones to pick up her every gasp. *Detroit, Mich.*

In the recording rush before the Petrillo ban, the hysterically shy Miss Murphy recorded 26 songs. They will be doled out at the rate of about one every six weeks. She stands to make between \$20,000 and \$30,000 on the first one. *Sun. 2-15-48*



Miss Murphy

Big, Shy Rose Murphy Can't Remember the Words to Songs

By JEAN MEEGAN,

Associated Press Writer

NEW YORK, March 20.—Rose Murphy, whose piping voice is about four pounds lighter than a straw hat, is the country's newest singing sensation.

If you ask her about it, she's just apt to say, "Chee, chee."

It was a treble rendition of "I Can't Give You Anything But Love, Baby," that sparked all the excitement. The recording she made of it is the delight of 300,000 purchasers. In trade circles, it is credited with having been a mighty bonanza for Majestic Records. It also will make the large, dark lady rich.

For 12 years, Rose Murphy played a good, loud and gusty piano, but she never sang. During certain hot passages, she would lean forward and chirp, "Chee, chee, chee," in a Mickey Mouse voice. Audiences, who seem ripe for strange and novel sounds in music, sat enthralled. Last August, Barney Joseph-

son, who started Lena Horne and Hazel Scott out of obscurity in his night club Cafe Society, hired Miss Murphy. She is a sad-eyed person in her middle 30's, a big woman who looks as if she might be handy with the spring cleaning. Josephson's summer customers were impressed. Miss Murphy pounded the piano hard, with her eyes squeezed shut and her tongue clamped tight between teeth in a corner of her mouth. Josephson knew the value of such a novelty entertainer, and called a business meeting to make arrangements about options and contracts.

"I talked to her for an hour," he says. "She never said a word. When I asked her to give me a definite answer of 'Yes' or 'No,' she chuckled and said 'Chee, chee.' That's all she'll ever say."

Once she twittered that the reason she only sang "chee, chee, chee" was because "I never could remember the words to any songs."

When Majestic finally signed her, in a frank attempt to offset the fad for Nellie Lutcher, an-

other dusky singer, Miss Murphy learned the words. But they had to surround the piano with microphones to pick up her every gasp.

In the recording rush before the Petrillo ban, the hysterically shy Miss Murphy recorded 26 songs. They will be doled out at the rate of about one every six weeks. She stands to make between \$20,000 and \$30,000 on the first one.

When she was told that for the first time by a reporter, she chuckled, and in a rare burst of eloquence, for her, said: "It's just like a dream. I don't know what to think."

PEARL PRIMUS, young choreographer and dancer, leaves next week with her company of dancers, singers and drummers on her winter tour of New England and the Middle West.

Highlighting the tour will be appearances in Boston, Toledo, Chicago and at a number of colleges and schools including the University of Wisconsin, Mount Holyoke College, Middlebury College (Vermont), and Phillips Academy.

On this tour Miss Primus will present for the first time two new compositions, *Gypsy* and *Tamboula*; the latter is based on an African dance-duel with sticks. Miss Primus will also perform for the first time since she introduced it last summer at the Jacobs Pillow Dance Festival, the solo work *Santo*, an Afro-Cuban dance based on the conflict between the old and new cultural patterns.

New Dance Group Festival Off to an Excellent Start

By E. Benson

THE NEW DANCE GROUP'S FESTIVAL SERIES, the first since 1945, got off to an excellent start on Sunday with both the matinee and an evening performance. A large, appreciative audience gave every indication that the modern dance has something to offer and most of the works were decidedly interesting. There were six premieres on Sunday with some twenty dances. With a great deal of difference in style and content, the six choreographers are each unique in their particular kind of dancing. This, plus the fact that there were solos and ensembles, a reviewer finds it impossible to give each artist enough space in one review. The six artists involved in Sunday's performance at the Mansfield Theatre were William Bales, Jane Dudley, Jean Erdman, Hadassah, Sophie Maslow, and Pearl Primus.

New York, N.Y.
THE PREMIERES that we saw were Jane Dudley's *The Lonely Ones*, Jean Erdman's *Sea Deep*, William Bales' *Soliloquy*, and Sophie Maslow's *Champion*. *Champion* which is based on a story by Ring Lardner uses the ensemble of the New Dance Group, plus a narrator and an excellent original score by Samuel Matlowky. A bitter, sardonic story of a heel who becomes the champion, there is a quality of un-

the high spots of the evening whenever she danced. Her two *Songs of Protest* were eloquent evidence of the Negro people's struggles. Miss Primus, as a Negro artist, is a most moving spokesman for her people.

The New Dance Group Festival continues at the Mansfield through Thursday and there are several other premieres to be reviewed.

THE DANCE: FESTIVAL

New York, N.Y.
Six Joint Performances

At the Mansfield

By JOHN MARTIN

THE New Dance Group Festival, which gets under way at the Mansfield Theatre with two performances today, is the third major festival of this enterprising organization, and its first since 1945. The six performances will make for some pretty concentrated dance-going between now and Thursday night. Eight choreographers are represented, and there are eighteen solo dancers listed in addition to the ensemble.

Twenty dances will have their first Broadway presentations during the season. Perhaps of greatest interest among them is Sophie Maslow's "Champion," based on a story by Damon Runyon, and financed by a series of studio recitals by various members of the New Dance Group over the past

season or so in truly cooperative fashion.

Other novelties include "Sea Deep" and "Four-Four Time," group compositions by Jean Erdman; "The Lonely Ones," suggested by the Steig drawings, and set to sound effect accompaniment, by Jane Dudley; "Three Dances in Romantic Style" to music of Brahms by William Bales, four dances by Joseph Gifford, danced in all but one case with the assistance of Mary Anthony; new pieces from India and Yemen by Hadassah, five short numbers by Eve Gentry, who has not danced hereabouts for several years, and five by Pearl Primus which have been seen on tour and in neighborhood halls, but not on Broadway.

The impressive list is as follows:

This Afternoon

JEAN ERDMAN—Dawn Song (Halpern). Transformations of Medusa (Horst). Sea Deep (Nowak), with Duncan Noble and company.
HADASSAH—Kebay Legong (Balinese). Shuvi Hafshi (Cantorica-Waldman). Gopi Leela (Hindu). with Jacqueline Hairston, Broadway Hindu (Scott).
PEARL PRIMUS—Motherless Child, I'm Gonna Tell God All My Troubles, with Lily Peace and Padjet Fredericks; Great Gettin' Up Mornin'. Hard Times Blues (White). Santo.
SOPHIE MASLOW—Champion (Matlowky), with Jane Dudley, William Bales, Mark Ryder and New Dance Group.

The Tonight Times

WILLIAM BALES—Soliloquy (Hauptrecht). JANE DUDLEY—Song for a Child (Brahms). The Lonely Ones, with Sophie Maslow and William Bales.
JEAN ERDMAN—Four-Four Time (Tucker), danced by Erdman company; Sea Deep (Nowak), with Duncan Noble and company.
SOPHIE MASLOW—Champion (Matlowky), with Jane Dudley, William Bales, Mark Ryder and New Dance Group.
PEARL PRIMUS—Motherless Child, I'm Gonna Tell God All My Troubles, with Lily Peace and Padjet Fredericks; Great Gettin' Up Mornin'. Another Man Done Gone. Strange Fruit. Shouters of Sorrow.

Monday

WILLIAM BALES—Soliloquy (Hauptrecht). Three Dances in Romantic Style (Brahms), with Jane Dudley and Sophie Maslow; Peon Portraits.
JANE DUDLEY—Short Story (Creston), with Nina Caiserman and Lili Mann; The Lonely Ones, with Sophie Maslow and William Bales; Harmonica Breakdown (Terry).
JOSEPH GIFFORD—Scherzo (Greenberg), with Mary Anthony; The Room (Greenberg), The Pursued (Flamenco), with Mary Anthony.
SOPHIE MASLOW—Dust Bowl Ballads (Guthrie). Folkways, with William Bales and New Dance Group.

Tuesday

EVE GENTRY—Lonesome World (Asbell). Magnolia Ladyhood (Mattos). Tenant of the Street (Colman). Ground Hog Hunt (Folk).
HADASSAH—Gauri, Fable, Shuvi Hafshi (Cantorica-Waldman). Broadway Hindu (Scott).
PEARL PRIMUS—Myth, danced by Lily Peace and Padjet Fredericks; Motherless Child, I'm Gonna Tell God All My Troubles, with Lily Peace and Padjet Fredericks; Great Gettin' Up Mornin'. Study in Nothing (Williams), Santo.
SOPHIE MASLOW—Folkways, with William Bales and New Dance Group.

Wednesday

JEAN ERDMAN—Four-Four Time (Tucker), danced by Erdman company; Hamadryad, Changing Moment, with Billie Kirpich and Elizabeth Sherbon; En Pelerinage, Ophelia, Daughters of the Lonesome Isle, with Nina Caiserman and Elizabeth Sherbon.
JOSEPH GIFFORD—Scherzo (Greenberg), with Mary Anthony; The Room (Greenberg), The Unsleeping City (Greenberg), with Mary Anthony; The Pursued (Flamenco), with Mary Anthony.
SOPHIE MASLOW—Champion (Matlowky), with Jane Dudley, William Bales, Mark Ryder and New Dance Group.

Thursday

WILLIAM BALES—Three Dances in Romantic Style (Brahms), with Jane Dudley and Sophie Maslow; Peon Portraits.
JANE DUDLEY—Song for a Child (Brahms). The Lonely Ones, with Sophie Maslow and

William Bales.
EVE GENTRY—Goodbye Johnny (Miller). Tenant of the Street (Colman). Magnolia Ladyhood (Mattos).
HADASSAH—Shuvi Hafshi (Cantorica-Waldman). Gopi Leela (Hindu).
SOPHIE MASLOW—Champion (Matlowky), with Jane Dudley, William Bales, Mark Ryder and New Dance Group.

Alicia Markova and Anton Dolin, having concluded a short season in the Philippines, passed through New York for a week's visit before returning to England, where they are to appear as guest artists with the Sadler's Wells Ballet at Covent Garden during the month of June.

Though their plans for next season are not yet definite, they will be back in New York shortly. Antal Dorati has engaged them to appear in the World's Fair of Music, of which he is artistic director, at the Grand Central Palace, July 19-24. Ana Ricarda, Spanish dancer, will appear with them.

On July 31 they will give a single performance at the Lewisohn Stadium, for the first time without a supporting company.

Hanya Holm will return for her eighth consecutive summer to Colorado College, Colorado Springs, next month. The teaching session runs from June 21 to Aug. 14. Miss Holm will also participate in the annual Fine Arts Conference Aug. 6 and 7, and will conclude the season with a performance of some kind, in addition to demonstrations of student work. Usually the performance consists of a new dance work, but last summer it took a new turn and devoted itself to a presentation of the Capek "Insect Comedy" with dance as its basis.

Pearl Primus has staged the dances for "g.II," the fantasy by Edmund E. Hennefeld based on bacteriological warfare, which will be presented by the Associated Playwrights for eight performances at the Henry Street Playhouse, 466 Grand Street, beginning on Thursday of this week.

Ralph and Pearl Bailey
Call the Whole Thing Off
The song "It's a Woman's Prerogative to Change Her Mind" is a woman's prerogative to change her mind.

Mind," made famous by Pearl Bailey when she starred recently in "St. Louis Woman," was applied to her own life when she obtained a divorce from Ralph Harlan, Washington sportsman and playboy, after only six months of marriage.

The divorce was obtained in Chicago on Jan. 29, Mr. Harlan admitted to the AFRC Monday, but insisted that there were no hard feelings between himself and his personable former wife.

Agreed to Disagree

"We are still good friends," he said, "and I think she is a great artist and a great person; but she just had too much success and too much money for me and I couldn't keep up the pace."

He added:

"I found myself unable to give her the companionship and attention which she wanted and needed from a husband without being dependent upon her, as she was called back and forth across the continent to fill movie and theatrical engagements."

This put me in a position of feeling like a parasite, so we agreed to call the whole thing off."

Seemed Perfect Romance

The marriage of the young star and her local spouse got off to a flying start last June when Pearl, at the height of her career, came to Washington and purchased a new home and a smart sports convertible Buick and it looked like the perfect romance.

There were even reports that she planned to desert the stage, as had her equally talented brother, dancing bill Bailey, hailed as the nearest successor to Bill Robinson, who quit the dancing profession to turn preacher.

Miss Bailey intended to settle in Washington and rear a family. Apparently the pressure from Hollywood, recording companies, night clubs and theatrical agents were too strong and Miss Bailey dashed off to Hollywood.

She has just finished "Variety Girl" and is soon to be seen in Paramount's "It's Always Spring."

Mr. Harlan, who was injured in World War II married Miss Bailey a few days after his divorce from pretty Connie Lucas, a local government worker, became final.

Success in Two Years Is Story of "The Ravens"

CHICAGO. (A.N.P.) — The Ravens—four singers and a pianist—have travelled quite a distance in their two years of entertaining the public in quartette-style. Since their organization early in 1946, they have risen to top place as a harmony singing unit, are champs of the juke boxes, and better yet, have won the 1948 top spot in the annual Pittsburgh Courier poll and also Cash Box, "The bible" of the music box and recording industry.

Singing members of the group are James "Rickey" Ricks, leader-base; Warren Suttles, baritone; Maithe Marshall and Edward Biggs is pianist and arranger for the combo.

Their first date as a unit, was at the newly opened Club Baron in Harlem in 1946. From this start, they have played virtually every night club location and vaudeville stand in the country. Oddly enough, their popularity rests on the fact that they have, as a group, had little previous professional experience—a fact which has left them free to create a style which is strictly their own.

BILL ROBINSON WAS OFF IN HIS TIMING YESTERDAY

*The Times New York, N.Y.**Wed**5-26-48*

BOJANGLES

The entertainer as he let slip the bottle of champagne he was using to sponsor the excursion boat "Bojangles," named in his honor during the celebration of his seventieth birthday.

Bill Robinson and 300 Friends Hail His 70th Birthday on Hudson Cruise

The Times New York, N.Y.
Wed 5-26-48
Christening of Excursion Vessel Bojangles Goes Plop as Dancer Drops the Bottle of Champagne Into 'the Drink'

By MURRAY SCHUMACH

Somewhere on the Hudson River between Harlem and Yonkers, Bill (Bojangles) Robinson took the wheel of an excursion ship yesterday and squinted through the pilot house at the rain. Then, turning

on the dazzling grin as famous as his dancing feet, he shouted into the public address system:

"I'm runnin' this boat. I doan know if I'm goin' north or south. But we're still in the water. I'm so happy."

Police Boat Catches Spirit

From the pier at 151st Street to somewhere north of Yonkers—nobody was certain where or cared much by that time—the white ship carved a river pattern as informal as its skipper's staircase dance. A police boat, acting as escort, caught the spirit after abandoning all attempts to dodge the deluge of bottles, paper cups and flashlight bulbs, and began circling the

vessel. *New York, N.Y.*
 Through it all, Bill Robinson, his yachtman's hat—with gold braid—on the back of his head, swaggered happily among his friends, seeing that they went neither hungry nor thirsty. His throaty laugh and spontaneous dance routines soon destroyed all attempts at planned celebration.

Thus, when his friends had him standing in one place for a few minutes in hopes of presenting a watch from the Hebrew Orphan Asylum or a pair of plaster casts of his feet, he spotted a few friends and when next seen was playing drums with a five-piece band at the stern. *Wed*

The presentations finally were completed and the dancer's comment, as he fondled the images of his feet was: *5-26-48*
 "Them are my dawgs. Got the bunions and all."

Then, in characteristic fashion, he slapped the shoulders of those nearest, brought his hands down on his thighs, burst into a fit of laughter and a short dance. There was a third presentation, but somehow Bojangles just never got around to it. By that time he was giving imitations of "An' here's a eight-piece band comin' down Seventh Avenue."

From the very beginning nothing went according to plan. Bill was supposed to have christened the ship in the usual fashion by slamming a bottle of champagne across the bow. The bottle slipped out of his hand and into the river. Bill gaped, moaned, then chorled to the ship's captain, Louis A. Caputo: *The Times*
 "Hey, you go git me a diver's

bell, cuz I'm gonna be back here tonight for that bottle."

Forty minutes after the ship was to have left her pier Bill was standing on shore, worried because his mother-in-law, Mrs. Anne Plaines, would not arrive in time. As the ship was leaving, with Bill aboard, a policeman shouted from the pier that Mrs. Plaines had just arrived. Bill ordered the ship back to the pier.

"Bet nobody ever seen a boat back up for a mother-in-law," he chortled. *New York, N.Y.*

He Cuts Birthday Cake

After several false starts Bill finally was persuaded to cut a birthday cake. This led to the inevitable request for an explanation of his eternal youth.

He looked as mystified as though he had been asked why he danced. "All I can say," he replied, "is that I'm seventy and I fell like 'twenty.'"

Then he turned his attention to five veterans, all paraplegics from the Bronx Veterans Hospital, an institution he visits frequently, according to the veterans. For their benefit he did a couple of dances and returned to the drums.

At five-minute intervals the

public address system would bring a hoarse request for "Captain" Robinson to report to the pilot house. Each time he would start in that direction, but become involved with friends before he had taken ten steps across the deck. Not until the party was under way for more than an hour did Bojangles get to the wheel. *Wed*

On his return, still feeling the authority of that spell, he turned stern, pulled down the visor of his hat and threatened his wife, Elaine, with incarceration in the brig. *5-26-48*

She chuckled, he laughed and a few more empty bottles were heaved over the side.

TRUMAN GREET DANCER

Bill Robinson Obtains Autograph, Says 'He's My Man'
New York, N.Y.

WASHINGTON, May 3 (AP)—Bill Robinson, the country's foremost tap dancer, called on President Truman today and came away saying, "He's my man." He visited the President with Oscar Ewing, Federal Security Administrator. *The Times*

Robinson, who was cited Saturday at a dinner of the National Health Assembly for his work in behalf of health improvements through appearances at benefits across the country, visited the White House to have Mr. Truman autograph his citation. *Times*

The dancer, who will be 70 years old on May 25, said as he left the President's office: *5-26-48*
 "I wish I could take all the people who think I'm the greatest dancer in the world and convince them that he is the greatest President in the world."

Bojangles' Dances On And On
 audience rose to its feet to serenade him with "Happy Birthday." Marshall had addressed the rally—United Nations children's benefit—before Robinson's appearance.

Robinson Taps For Boys
NEW YORK — Bill Robinson, 70-year-old tap dancer and Hollywood actor, gave out with some fancy steps here last night to help raise funds for a projected boys' school at Houma, La. The Rev. John McShane, S. S.

Bill Robinson Elected Vice Prexy of AGVA
NEW YORK — Bill Robinson, the world's most famous tap dancer, was elected first vice president of the American Guild of Variety Artists according to

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ing secretary and Harry Dunn, treasurer.

The dancer becomes the first Negro to hold such a position with a mixed theatrical union in the country. During his career, he has been on the executive board of many organizations, but most of them were by appointment. Singer Gus Van was elected president. Comedian

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ED SULLIVAN'S COLUMN DEVOTED TO THE TO BILL ROBINSON

NEW YORK. — Under special letter-cover I wish to pass on to you the N. Y. Daily News, theatre column of Ed Sullivan under date-line of Sunday, May 23 . . . He devotes every line of his page-long space to BILL (Bojangles) ROBINSON, world-famous dancer who celebrated a birthday-anniversary on May 24, making him somewhat in the vicinity of 70 years of age . . . Mr. Sullivan, a personal friend of mine since 1928, fails to touch on your points but injects some observation which you may not endorse. For example, I pull over these excerpts from same:

"Some Negroes claim that Bill, a product of the south, caters too much to the whites. They described it as 'Uncle Tomming,' resent his telling jokes about the race that picture the Negro as a good-natured dim-wit. 'When Bill dances, a skycap at LaGuardia Field told me one A. M. when I was waiting for a plane, I love him. When he starts telling those jokes I feel like slinking down to my seat in a theatre.'"

Further along in his lengthy praise-epistle, Ed Sullivan writes, and we quote varbatim: "Whites, I think, will be astonished at this reaction, but Negroes alerted to Bilboism are harsh judges of their own head-liners if they don't rigidly censor their own material. Yet it was Robinson who shattered southern precedent by organizing with Harry Richman the first all-white show ever to play in Miami for the benefit of underprivileged Negro children. In the Negro Actors' guild Bill has been a powerful voice and a wonderful influence for the improvement of the lot of his people."

WASHINGTON SCENE

By GEORGE DIXON

L. A. Examiner
PHILADELPHIA, July 13.

WITH all this stirring up of racial issues by Truman, the South, and the Wallace mob, I have often thought about Ol' Bill Robinson, the famous Bojangles of Harlem, and how much he did to promote inter-racial good will.

Bojangles never went around with a chip on his slimly tailored shoulders. Happiness was the only propaganda he ever tried to disseminate. He was never an agitator, nor would he let himself be agitated.

Prejudice melted in his presence like snow in the morning sun. He demonstrated that doing a job well and cheerfully is the most effective weapon against discrimination.

We haven't seen Bojangles much of late. He is 70, although he looks as spry as a nipper. To give an idea how time has passed, Shirley Temple, whom he taught to dance for the movies at the age of 3½, is now married and a mother.

He gave Shirley a diamond bracelet for every picture they made together. They made six—all box-office smashes. Now he is trying to think of some distinctive gift for her daughter.

"Don't want to send the baby no diamond bracelet," he explained, "or Shirley'll think Ol' Bill Robinson is in a rut. Gotta be something entirely different."

I was thinking the other day what a fine thing it would be if Bojangles were to show up among all these warring factions and try to put them straight.

Well, by golly, if the young-old man didn't suddenly appear amongst us last night!

We were sitting in Jack Lynch's Latin Casino, waiting for Phil Regan to take the stage for his opener, when Mr. Regan suddenly leaped from our table with a wild cry and flung his arms around a black man just coming in.

Mr. Regan, who an hour before had opened the civil rights-

torn Democratic Convention with "The Star Spangled Banner," pulled Bojangles over to join us. We were very proud.

At a table adjoining we had another manifestation of good will. Ivan Annenberg, son of the late Max Annenberg, and his cousin, Walter, son of the late Moe Annenberg, Max's brother, were sitting together. Their fathers, both renowned in the publishing business, hadn't spoken to each other for 30 years and had carried the bitter feud to their graves.

But now the sons were together, with cousinly arms about each other's shoulders.

"We thought 30 years was long enough to keep it up," explained the publishing scions. "We thought our fathers would like it this way."

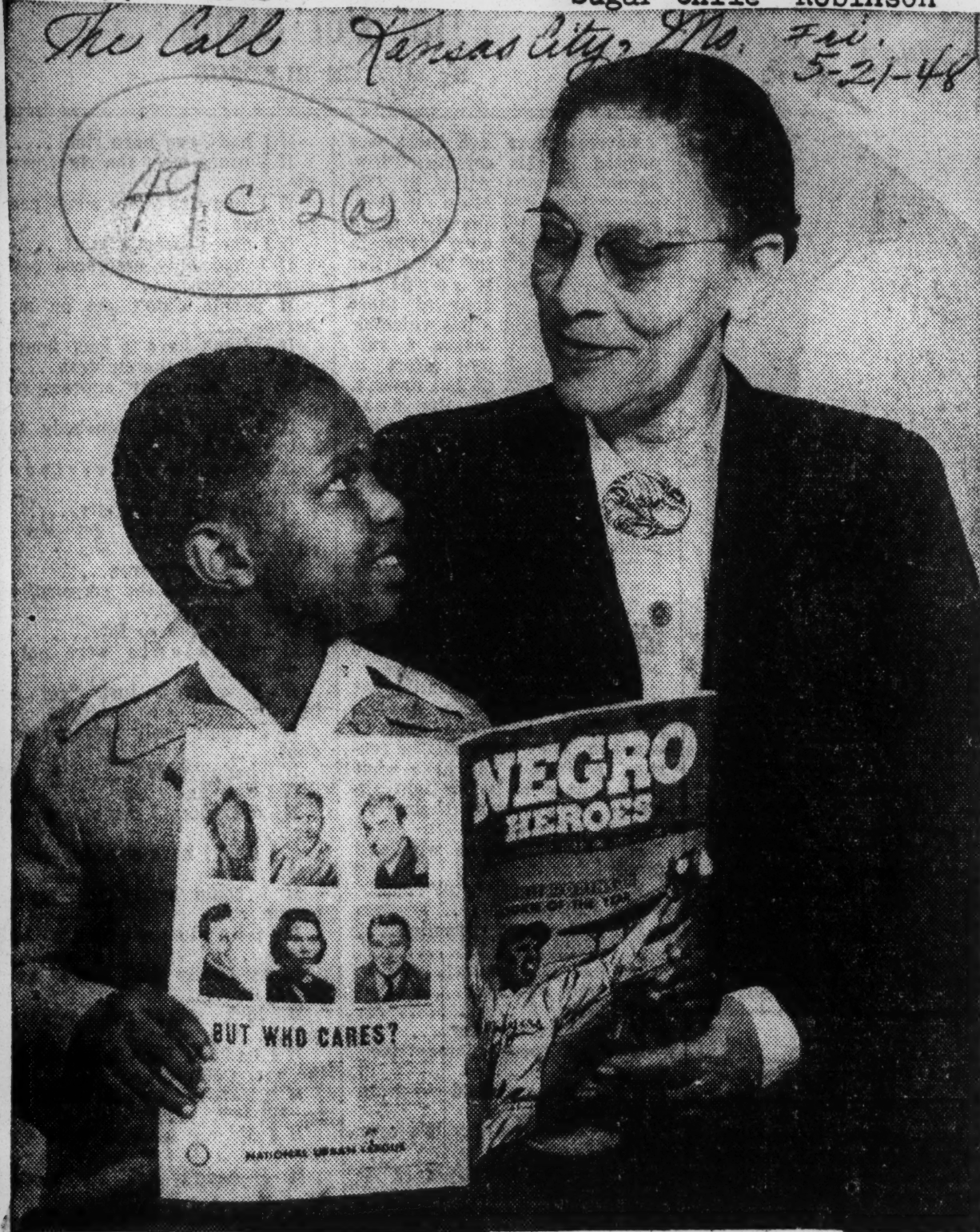
Anyway, Mr. Regan prevailed upon Bojangles to join his performance. With a deadpan the latter said he had been offered a big job by the Administration and was going to Washington in three weeks to be sworn in.

"Please keep this under your hats until it is officially announced," he said solemnly. "But in three weeks I am to take this new job. I am to be Emperor of Japan!"

Mr. Regan started to kid Bojangles about his reasons for being in Philadelphia—and this is where the great pay-off was delivered. Mr. Regan said he supposed the dancer was here on behalf of Henry Wallace.

"Wallace!" exploded Bojangles. "You listen here to me, Phil Regan! My name is Bill Robinson—not Paul Robeson!"

Propagandist
for Happiness!



TWO OUTSTANDING AMERICANS SMILE OVER 'NEGRO HEROES.'—Sugar Chile Robinson, the piano prodigy, and Mrs. Mabel K. Staupers, nationally known nurse, smile at each other over a copy of the new "Negro Heroes," four-color picture magazine sponsored jointly by the National Urban League and the Delta Sigma Theta sorority. The magazine, 300,000 of

which hit the nation's newsstands this week, carries dramatic stories of the young musician and the famous nurse as well as stories of Jackie Robinson, Sadie T. M. Alexander, Booker T. Washington, Toussaint L'Overture and the adventures of the 784th Tank Battalion in World War II. *Fri. 5-21-48*

G. Rodgers Is Piano Wizard

His radio appearances include shots on the Hedda Hopper show, the Earl Johnson ailer and with Al Jarvis. He went to the Three Deuces on 52nd St. and returned to the Florentine Gardens on the coast before coming East again to open at Lindsey's Sky Bar in Cleveland. After he winds up his Cafe Society engagement in June, Rodgers is slated for the New Hartford Cafe in Utica, N.Y. 5-22-48

When you look for a seasoned performer who can sell his product, you don't need to look past Gene Rodgers, for this hefty young genius at the piano has all the moxie it takes to measure up to true greatness. Jazz or classics, it makes no difference with Rodgers. He plays both with the amazing facility of a born wonder and an artist who has the background to match his work.

Rodgers was for ten years teamed with Frank Radcliffe as Radcliffe and Rodgers in a musical comedy act that was top drawer and which played all the big theatres, including the Palace, Paramount and Loew's State on Broadway, plus the large houses on the theatrical rialtos of the nation's big cities. It toured Europe and Australia several times and Radcliffe won the golf championship of Australia while the team was playing in Sydney.

Rodgers, who is now starred in the new revue at Cafe Society, recorded "Body and Soul" with Coleman Hawkins when the Bean made his immortal grooving of the popular tune. He then showed up at the piano for a short spell with Erskine Hawkins' band.

He and Radcliffe had decided to break up their combination and Rodgers was trying to find himself in the period between 1940 and 1945. He next appeared as a single in Los Angeles and got in on a big break in a piano duet with the Chicago piano sorceress, Dorothy Donegan. This was in the Warner Brothers picture, "Sensations of 1945."

Rodgers next played the Florentine Gardens in Hollywood for 11 months with Sophie Tucker, Henny Youngman, the Mills Brothers and Willie Howard on the same bill. He appeared for 18 weeks on the late Tom Brenaman's Breakfast in Hollywood radio show.



Gene Rodgers Cafe Society Piano Star

49c(2)(a) 1948

Timmie Rogers



Timmie Rogers, 3-15-48
TIMMIE ROGERS, popular
comic who joins Fats Pichon
and Ginnie Powell Tuesday
night in the new show at Cafe
Society Downtown. *3-15-48*

Texas U. Students Back Hazel Scott's Fight on Bias

AUSTIN, Texas.—The dramatic refusal by Miss Hazel Scott, celebrated Negro pianist, to play before a segregated audience at the University of Texas has touched off a new wave of student protest against Jimcrow. A capacity crowd of 7,000 people, including many Negroes, had been turned

away from the concert hall with the story that Miss Scott had become "suddenly ill."

That alibi was blown up by the next morning. Banner headlines read "Scott Cancels Concert Because of Segregation." And members of the student club of the Communist Party hit the streets by dawn with thousands of copies of a leaflet exposing what had really happened.

Leaving for a scheduled appearance in New Orleans, Miss Scott stated:

"I couldn't walk out there on that stage and give a concert before an audience that represents the direct opposite of the things I stand for. I simply will not do one thing and preach another. I put myself in their shoes. If I were a citizen of Austin, I would not want to attend a concert and be segregated."

IT SOON BECAME clear that, as the Daily Texan headlined, "Scott Action Gets Student Approval." A special called meeting of a large cooperative for men, the Student Guild, unanimously passed a resolution congratulating Miss Scott on her action. A cooperative for girls, Valhalla, did the same.

The executive committee of the campus branch of the National Association for the Advancement of Colored People called on the president of the university to abolish segregation in all future meetings. The Young Progressives chairman, Dan McCallb, supported Miss Scott and asked an end to segregation.

A majority of the students questioned by a roving student reporter approved of Miss Scott's refusal to appear, and many letters of support poured in to the student newspaper. At one typical boarding house, for example, every girl but one signed a letter asking for the abolition of Jimcrow.

DR. L. M. MITCHELL, Negro dentist at whose home Miss Scott stayed, reported a great many telephone calls apologizing for the attempted segregation and commending the artist for her principled stand.

Considerable credit for helping initiate the growing protest movement is being given to the prompt action of the student Communists. In their leaflet, signed by Wendell Addington, they charged that "Jimcrow denies us access to the rich contributions of Negro artists to American cultural life."

"More important," the leaflet continued, "Jimcrow keeps off our faculty the many outstanding Texas scholars and teachers who are Negroes. And most important, Jimcrow prevents the normal intellectual and social relations between Negro and white students which alone would guarantee prosperity and democracy for the state of Texas."

Organization has begun of a boycott of the scheduled appearance here soon of the Negro singer Marion Anderson unless University officials prohibit segregation.



HAZEL SCOTT
Won't Play Jimcrow

Hazel Scott Bangs Jim Crow in Texas

AUSTIN, Tex.—Hazel Scott, dynamic piano artist and wife of U. S. Congressman Adam Clayton Powell Jr. (D., N. Y.), struck back at racial segregation with fearless vigor and queenly dignity here last week. She refused to perform before a segregated audience of 7,000 at the University of Texas.

Upon discovery that her scheduled appearance in Gregory Gym of the University of Texas was to



be before a segregated audience, Miss Scott declined to appear and the concert was canceled with the 7,000 persons present being refunded their money.

Miss Scott was reportedly refused a reservation for herself and a companion at Halstead House, a co-op dormitory on the University of Texas campus, where she was scheduled to reside. Upon arrival there she was informed that there were no vacancies.

In refusing to play before the segregated audience, Miss Scott said her action came because there was little justification in anyone's paying to hear her play and mean while objecting to sit next to a Negro.

Miss Scott asserted: "If it is going to make anyone uncomfortable to sit next to someone just like me, then I'd rather not play." Continuing she said she was not trying to change anything herself, but, "It's just that I have to live with myself."

After taking her stand, Miss Scott then telephoned her husband, Congressman Powell, in New York City, and he concurred in her action. "I am proud of the fact that I am the first Negro artist to refuse to play to segregated audiences. I started this four years ago," Miss Scott said.

Under the management of the Columbia Concert Corporation of New York City, she was the first artist to insist that she would not play any engagements where her people were discriminated against or segregated. She has lived up to that policy consistently.

Miss Scott told newsmen afterwards: "At this time when our President has been elected on the issue of civil rights and also when my husband is sponsoring civil rights legislation in the House of Representatives, I can do no less than refuse to be a silent partner of Jim Crowism."

Miss Scott was entertained at the home of Dr. and Mrs. Lewis Mitchell, prominent local dentist.

She has been in the spot many times by virtue of her numerous benefit performances on behalf of worthy causes or charities. Not many months ago she gave a concert in Massachusetts giving all the proceeds to a small child who had been frozen in a forest.

Miss Scott had come to Texas from a North Carolina tour during which she had played before non-segregated audiences in both Negro and white colleges.



CHATS WITH A PRINCESS—Hazel Scott, swing pianist, on the New York end of a trans-Atlantic telephone connection, chats with Princess Anne De Bourbon-Parma in Lausanne, Switzerland. Miss Scott called the princess who has named the pianist as her favorite entertainer in a life magazine interview, to congratulate her on her engagement to Romania's deposed King Michael.—European Photo.

Texas Bias Skirted By Miss Scott

AUSTIN, Texas—Pianist Hazel Scott, wife of Representative Adam C. Powell Jr., of New York, took a blow at jimcrow here Monday night, Nov. 15 that cost her some \$2,000.

Miss Scott cancelled her engagement to appear Monday night in concert at the University of Texas because in the sale of tickets they segregated Negro ticket holders. The University of Texas segregation of Negroes and whites is a violation of the agreement made by Miss Scott with all concert promoters.

Miss Scott was the first artist in the United States to insist that she would not play any engagements where her people were discriminated against or segregated. She has just concluded a two week tour of North Carolina, playing to Negro and white college groups at which there was no segregation.

Miss Scott arrived in Austin Monday and met her first rebuff when she arrived at Halstead Hall, where she had reservations for herself and her companion. She was told that she would not be able to use the room assigned to her. Upon further inquiry she found that the audience for the night's concert would be segregated. Seven thousand tickets had been sold meaning a possible loss of over \$2,000 to Miss Scott.

Miss Scott explained to Dr. Archie Jones of the music department, Texas State University, that she would not play before a segregated audience.

She is now enroute to the West Indies where she will appear in concert. Her husband, Representative Powell, will join her in the West Indies where he will make an official visit, having been appointed by Chairman Fred A. Hartley, chairman of the House Committee on Education and Labor, to study the labor and economic problems of the people of the West Indies.

Miss Scott will return to the United States in time for her first Carnegie Hall recital in three years on Jan. 2, 1949. Committee of representative citizens along with the Interdenominational

Ministers' Conference will present Miss Scott with a plaque that night for her fearless stand against the risk of financial loss.

Miss Scott said "I am proud of the fact that I am the first Negro artist to refuse to play to segregated audiences. I started this four years ago. At this time when our President has been elected on the issue of civil rights and also when my husband is sponsoring all the civil rights legislation in the House of Representatives I can do no less than refuse to be a silent partner to jim crowism."

Sat 11-27-48

Gets 'Achievement' Award for Musical Successes



HAZEL SCOTT

NEW YORK — Hazel Scott, star of motion pictures, music halls and radio, was honored last week at the Salem Methodist Church, 129th St. and Seventh Ave., by a group of 2,000 Methodist Church women who awarded her the title, "A Woman of Achievement," as a tribute to her accomplishments in the field of music.

Miss Scott donated her services resulting in the raising of \$2,500 toward the purchase of a new pipe organ for Salem Church.

"Deeply Grateful"

In accepting the award, the honoree stated: "While I do not feel that my modest achievements have entitled me to all this, I must say that I am moved and deeply grateful to you."

Commissioner of Investigations John M. Murtagh, brought greetings from the Office of the Mayor; a wire of congratulations was received from Mrs. Eleanor Roosevelt, and tribute was paid to Miss Scott by her teacher, Richard McClendon, director of the Riverdale School of Music.

Others Send Greetings

Ruth Whitehead Whaley, attorney and assistant to the Department of Welfare, extended honor to Miss Scott, as did the band leader and producer, Noble Sissle, and Mrs. Mable Roane who represented the Negro Actors' Guild.

Musical selections were rendered by Miss Fannie Turner, formerly of "Carmen Jones," "Show Boat" and "Caribbean Carnival" with Professor Hill at the piano, the Philharmonic Glee Club, under the direction of Howard T. Dodson, Noble Sissle's "Concert Varieties," consisting of Penelope Johnson, violinist; Bernice Orndoff, harpist; and Buell Thomas, tenor.

Leaves on Long Tour

Dr. Alphonse Henningburg, secretary to the Department of Welfare, in charge of staff and public relations, presided. Dr. Charles Y. Trigg is pastor of the Salem Methodist Church.

Immediately afterwards, Miss Scott left for her fall, winter and spring tour which will take her all over the United States and a five-week tour of the West Indies.

Negro Singer Balks At Segregation Rule

AUSTIN, Tex., Nov. 16 (AP)—Hazel Scott, Negro jazz and classical star, balked at an appearance before a segregated audience here in a show sponsored by the University of Texas' entertainment committee.

She is scheduled to appear next in New Orleans, La.

The New York star told a newsman: "What justification can anyone have who comes to hear me and then objects to sitting next to another Negro?"

Her show was a sell-out. The university committee refunded money to holders of 7,000 seats.

Dr. Archie Jones, the committee's faculty adviser, said:

"We do not blame Miss Scott for her attitude, but feel that she could have done her race more good by playing the concert."

He added that there was nothing in her contract regarding race segregation.

Offer Apology To Hazel Scott

AUSTIN, Tex.—Disapproval of "the absurd and humiliating jimcrow laws of the South" was voiced last week by the Campus Guild, a cooperative house on the University of Texas campus, in connection with pianist Hazel Scott's refusal to perform before a segregated audience on the campus. The Guild, in a letter to Miss Scott, also extended apology for what they described as a discourtesy to the famed musician by "another cooperative house."



Hazel Scott on the New York end of a trans-Atlantic telephone connection chats with Princess Anne de Bourbon-Parma in Lausanne.

First Hazel says, and then the princess says

WE'VE BEEN PLAYING BACK a Hazel Scott record that doesn't have a single note of music. It is a trans-Atlantic telephone conversation between Hazel in New York and Princess Anne of Bourbon-Parma in Lausanne, Switzerland, recorded last week on a SoundScriber disc. Hazel called the Princess, who had named the swing pianist as her favorite entertainer in a *Life* interview, to congratulate her on her engagement to Romania's deposed King Michael. The play-back goes like this:

HAZEL SCOTT: Hello, Princess Anne?

PRINCESS ANNE: Hello, yes.

HAZEL: How are you? This is Hazel Scott.

PRINCESS: How do you do? I am very pleased to hear you.

HAZEL: What did you say?

PRINCESS: I am very pleased to hear your voice.

All the luck

HAZEL: Well, so am I. I read your article in *Life* and I was so pleased to find my name in it.

PRINCESS:

HAZEL: I can't hear you, dear.

PRINCESS: I said the only thing nice about the article in *Life* is that it had your name in it.

HAZEL (Laughed): I wouldn't say that.

PRINCESS: A little bit too much.

HAZEL: Well, tell me. I want to congratulate you on your forthcoming marriage.

PRINCESS: Thank you very much. That is so kind of you.

HAZEL: Oh, well, certainly, I want to wish you all the luck in the world.

PRINCESS: Thank you. It was so kind of you to phone me up like that. I am very happy.

HAZEL: I only wish you have as much luck as I have. I have a boy, you know.

PRINCESS: Oh, how lovely. Well, congratulations.

HAZEL: Thank you.

PRINCESS: That is very nice. But if I come to America ever, I hope I will come down and see you.

HAZEL: I certainly hope you do. Listen, do you play piano at all?

PRINCESS: I don't. I don't play at all. I like it but I don't play.

HAZEL: Uh-huh.

PRINCESS: It is a pity.

HAZEL: Does your fiance play?

PRINCESS: I don't know. Haven't asked

him.

They both love it

HAZEL: Oh, I see. Listen, I have made some new recordings, Columbia Album, you know, and I'd like to send it to you. Where shall I send it?

PRINCESS: That will be too kind of you. You could send it to Denmark.

HAZEL: Where?

PRINCESS: The Royal Palace, Denmark.

HAZEL: Oh, fine, in Copenhagen. Tell me, does Michael like jazz?

PRINCESS: He loves it.

HAZEL: He loves it!

PRINCESS: He likes it very much. Even more than all the classical. We both do.

HAZEL: Oh, fine.

PRINCESS: That's good.

HAZEL: I may be coming to Europe this summer.

PRINCESS: Oh, I would love to hear you.

HAZEL: Well, fine.

PRINCESS: But I will read it in the papers when you are coming over, I hope.

HAZEL: That's right.

PRINCESS: Then I can hear your concerts.

HAZEL: Fine, I will send you a letter or something so you will know.

PRINCESS: That will be kind of you. Thank you ever so much.

HAZEL: All right. When do you plan to get married?

PRINCESS: I hope in April.

HAZEL: Oh, fine, that is a lovely month.

PRINCESS: I do not know where it will be yet. It isn't quite settled.

HAZEL: Yes.

PRINCESS: But I think it will be in April.

HAZEL: Have you been doing much skiing?

PRINCESS: Yes, it was lovely over in Daburg. It was delicious but there was too much snow there.

HAZEL: Uh-huh.

PRINCESS: I hope one day to come over to that sunny, that place in America—Sun Valley.

HAZEL: Oh, Sun Valley is a lovely place. Do you have a favorite piece of music?

PRINCESS: Oh, I don't know. But I like Gershwin.

HAZEL: That's fine. So do I. In the classical composers, whom do you like?

PRINCESS: Liszt and Chopin.

HAZEL: Fine, we have the same taste.

PRINCESS: They are great composers. Where are you playing now?

HAZEL: I have been playing a concert tour. I have been all over the country. I'm just back now and I am at the Roxy Theater in New York City. Tell me, what do you like best that you've heard me play?

PRINCESS: I can't remember, it has been so long.

HAZEL: Do you like the Boogie-Woogie?

PRINCESS: Very much. I think you play beautifully.

HAZEL: Thank you very much. All right,

Hazel Scott
A. C. Powell Speak

At City College

and this time, Hazel Scott

and this time, Hazel Scott

and this time, Hazel Scott

male colleagues, contains fair jazz, though not Miss Williams' best.

the two numbers are *Boogie Woogie* and *Hesitation Boogie*, both by Miss Williams. The Vivian

Gerry Quintet, the Sweethearts of Rhythm and the Beryl Booker Trio

have two sides each. Hazel Scott plays a cultivated kind of jazz that has, despite its

kind of jazz that has, despite its sound technique, enough fancy to make it individual. Her singing is pleasant but not quite up to the fine female jazz vocalists.

in jazz, sup- male colleagues, contains fair jazz, though not Miss Williams' best.

the blurb's love for though not Miss Williams' best.

hyperbole, "featuring America's the two numbers are *Boogie Woogie* and *Hesitation Boogie*, both by Miss Williams. The Vivian

As if to prove that this claim draws the long bow, Columbia has released *Great Scott*, an album that brings you Hazel Scott's work as pianist and vocalist.

The Victor album, despite its pretensions, proves only that there are women who play jazz. One disk high has two sides by Maynard Ferguson and some of his

to you. PRINCESS: It is a very big pleasure talking to you.

HAZEL: I am looking forward to seeing you sometime. Good luck to you.

PRINCESS: Good luck to you.

HAZEL: Goodbye.

PRINCESS: Goodbye.

you.

to you.

HAZEL: I am looking forward to seeing you sometime. Good luck to you.

PRINCESS: Good luck to you.

HAZEL: Goodbye.

In the Popular Field

this is ladies' day—at least in this edition of the weekly dissemi-

its purpose according to student leaders was to awaken a keen interest in Negro history and to uncover the valuable contributions made by the Negro to American and world culture. 3-22-48

14,000 AT STADIUM HEAR HAZEL SCOTT

Pianist Plays Beethoven Work
and Several Popular Tunes

—Walter Hendl Conducts

Hazel Scott, pianist, made her debut as soloist with the Philharmonic-Symphony, conducted by Walter Hendl, at Lewisohn Stadium last night. The concert attracted nearly 14,000 listeners, the largest number since the season started Monday night. 4-8-48

Looking handsome in a white strapless gown, Miss Scott was featured in Beethoven's First Piano Concerto in C major in the first half of the program. She played the famous music with a freshness of approach and a sympathy for the melodies that occasioned bravos and applause from audience and musicians alike.

Mr. Hendl and the orchestra gave her strong support in the concerto, and turned in fiery renditions of Berlioz's "Roman Carnival Overture," the Overture to Menotti's "Amelia Goes to the Ball," William Schuman's "Sideshow for Orchestra" and Copland's "El Salon Mexico." 4-8-48

Miss Scott then returned to play a group of her popular piano specialties, including such favorites as "The Way You Look Tonight," "Tea for Two," "Body and Soul" and her own "A Rainy Night in G." She was assisted by Jimmy Crawford, drums, and Lloyd Trotman, bass. 4-21-48 C. H.

Hazel Scott New York Tribune

Pianist Performs Beethoven
Concerto at Stadium

By Arthur V. Berger

Hazel Scott's appearance Saturday night brought to the Lewisohn Stadium a large audience that seemed unimpressed by gloomy skies and that, naturally enough, reached its highest enthusiasm at the end of the concert when the pianist presented her "specialties" in a light musical vein for piano alone, or accompanied by drums and string bass. But this enthusiasm was not indulged at the expense, so it seemed, of any interest

in Mrs. Scott's performance of Beethoven's First Concerto or in the orchestral works, most of them contemporary American, conducted by young Walter Hendl. A wave of audible delight passed through the grandstand and field when the E-flat clarinet dispatched its little travesty in Copland's "El Salon Mexico," and there was just response to Menotti's overture to "America Goes to the Ball," William Schumann's "Sideshow" and the Berlioz "Roman Carnival" Overture. 4-21-48

The freshness and motory quality that animate Miss Scott's jazz arrangements were often favorable to her Beethoven. But her playing of the concerto had something glib and mechanical about it, without even being at all times mechanically perfect. Some of the passage work seemed too difficult for her and may have been the cause of her losing a few beats here and gaining some there. In such instances, Mr. Hendl evened out the meter skillfully and avoided upset where it seemed imminent.

Miss Scott was so much more in character and at ease in her elaborations on Kern, Youmans and such. Undoubtedly her concourse with music of Beethoven and Mozart has had a good deal to do with the fluency and specific virtuosity of her jazz style. But her "serious" efforts are still far from the finish she has achieved in her more familiar role. The charm she conveys visually and through the surface brilliance of her keyboard style are no help in Beethoven, and she judiciously avoids them there most of the time. But she has found no counterpart for these to sustain our interest in concert repertory.

Mr. Hendl's conducting indicated considerable growth in poise, control and baton craftsmanship. His tendency to drive energetic passages too hard was not quite so great as on previous occasions. But it was still much in evidence, since the purely orchestral works he assembled were all highly athletic, at times even boisterous. A certain amount of such music is in keeping with the outdoors and a popular Saturday night audience, and each work by itself was a welcome inclusion. But as a diet it was a bit unvaried, and reflected a familiar predilection on his part for music of this genre. 4-21-48

Hazel Scott Daily World Thrills Saint Louis Audience

ST. LOUIS. — (NNPA) — Miss Hazel Scott, pianist who has won a large following by her night club, movie and recording work, gave a recital Monday night at Auditorium Opera House. An audience of about 2500 persons heard her program of classical and popular numbers. 4-16-48

The serious first half included Miss Scott's own colorful "Caribbean Feat." It is descriptive of a pro-Lenten carnival in her native Trinidad. Also on the art side were selections by Bach, Mendelssohn, Liszt, Rachmaninoff and Falla. Listeners expressed loudest favor for Mendelssohn's "Rondo Capriccioso" and Falla's "Fire Dance."

After intermission, Miss Scott got into what most of the audience apparently expected of her. Of her medley of Fats Waller compositions, "Honeysuckle Rose" was the most delightful. At one of her specialties—swinging the classics — she put the beat to Beethoven's "Für Elise" and the popular "Hora Staccato." On the first, it appeared any second that she might sing as she improvised, as Nellie Lutcher does. But Miss Scott retained her dignity, and smiled impishly when she hit on a jazz riff worth repeating.

Best performance in the jazz idiom was "Tea for Two." Here the pianist lost herself in her chord changes, variations, and flashy technique. 4-16-48

Hazel Scott's World Income \$85,000

NEW YORK. — (NNPA) — Hazel Scott, wife of Representative Adam C. Powell, Democrat, of New York, did such terrific business on her 1947-48 concert tour that her income tax return shows a net of \$85,000, it was learned last Wednesday. 3-11-48

Appearing under the management of Columbia Concerts Corporation for the first time, Miss Scott left New York City on September 29, opening at the University of Massachusetts. She travelled across the top of America to Vancouver, British Columbia, down the west coast to Santiago and back again through the west and

Virginia. 3-11-48

In all, she travelled 13,000 miles, and appeared in thirty-five cities. She was the first artist in the history of the San Francisco Opera to be allowed to play popular music.

In addition to her concert work, she made two symphony appearances with the Rochester and Toronto symphonies, playing Beethoven's First Piano Concerto. In Toronto, the historic Massey Hall was sold out exactly twenty-nine hours after the seats were placed on sale.

Writer's Notes

The Criterion
by Ted Yates

Hazel Scott was born in Trinidad, in the British West Indies, and moved to the United States with her family when she was four. Her mother, an accomplished musician, started her on the piano at the age of three and continued to teach her until she was twelve. Certainly an early start for a brilliant career. At the age of eight she was awarded a scholarship at the Juilliard School, the famous American School of classical music. Although her tender years made her ineligible for a Juilliard scholarship at that time, no one in America has ever questioned her desire to play music professionally. . . they just wanted to know how much ability she had. She feels that this is an important reason for her being able to start her professional career when she was still quite young, sixteen, to be exact, when she auditioned for a radio station in New York and was given a regular program. She got a contract for six months of sustaining programs, with the added privilege of announcing her own numbers.

During her series with Mutual, Hazel would select classical items and play them ostensibly straight, but show a habit of beating her foot in steady tempo developed subconsciously. Gradually she found herself introducing unorthodox rhythmic touches into the music. Hazel's mother objected at first, but listeners seemed to like it and



Hazel Scott

the flood of fan-mail helped to deflect the danger of family quarrels about the sanctity of the classics.

Miss Scott's contracts for the concert tour are rapidly being signed and each one has a provision that there shall be no discrimination or segregation. She is doing the Grieg Piano Concerto with the Rochester Symphony on October 28th. Her tour is extending into many parts of Canada.

Hazel Scott Sets Records On Tour

NEW YORK — The final figure on Hazel Scott's 1947-48 concert tour show that Miss Scott travelled 13,000 miles since September 29th in 35 cities and racking up sensational concert grosses.

Appearing under the management of Columbia Concerts Corporation for the first time, Hazel Scott left New York on September 29th opening at the University of Massachusetts. She travelled across the top of America to Vancouver, British Columbia, down the west coast to Santiago and back again through the west and Virginia.

She was the first artist in the history of the San Francisco Opera to be allowed to play popular music.

In addition to her concert work, she made two symphony appearances with the Rochester and Toronto symphonies, playing Beethoven's First Piano Concerto.



New York N.Y.
MURIEL SMITH, who will sing the title role in Alfredo Salmaggi's presentation of Bizet's opera, Carmen, Friday and Saturday evenings at Triboro Stadium, Randall's Island. Miss Smith was the star of Carmen Jones on Broadway.

Carmen Jones Bows As the McCoy Carmen

By ROBERT A. HAGUE

That fine singing actress Muriel Smith, who made a hit in the title role of *Carmen Jones* on Broadway a few seasons back, was given her first opportunity to appear locally as the real Carmen Friday evening by Alfredo Salmaggi, impresario of popular-priced grand opera. Mr. Salmaggi has transferred his operations for the Summer from Brooklyn to the Triboro Stadium on Randall's Island, where he is staging weekend performances at a \$1.80 top.

As it turned out, Mr. Salmaggi's al-fresco *Carmen* bore even less resemblance to M. Georges Bizet's *Carmen* than did Mr. Oscar Hammerstein's and Mr. Billy Rose's *Carmen Jones*. Put on with heterogeneous bits and pieces of scenery set up on a breeze-swept platform about a quarter mile from the end of the field where the spectators sat, and performed by over-amplified singers and an under-amplified orchestra, it was a *Carmen* that was seldom recognizable to the eye or edifying to the ear.

Under the circumstances, it was impossible—as it would be unfair—

third act as well as in Lillas Pastia's Inn. And the entrance of the smugglers into their mountain retreat was led by a pair of dancers doing the tango in full Spanish nightclub regalia.

Mon. 7-19-48
But the moon shines down brightly on Triboro Stadium, the breezes from the East River are cool and relaxing, and the lights of the Triboro Bridge and the Manhattan skyline in the distance lend an enchantment to Mr. Salmaggi's operatic venture which almost makes up for its several shortcomings. I can think of many less pleasant ways to spend a Summer evening.

to make any true appraisal of Miss Smith's *Carmen*. Yet there was every indication that she would make a highly attractive and convincing Carmen under less make-shift handicapping conditions. She acts the role with considerable grace, style and feeling! she can really dance, and her voice has the requisite range and color for the music. When her singing was not being exaggerated and mangled by the sound reinforcement system, her tones were rich and affecting in quality, as they were, for example, in the Card Song.

Vasso Argyris' Don Jose and Mario Cozzi's Escamillo also had some acceptable vocal moments, especially when they kept their distance from the mikes; and though a large clinker got into the sound system during Mina Cravi's delivery of Micaela's big aria, she appeared to be singing it very well indeed.

Mon. 7-19-48
Among the peculiar, not to say unique, features of the present production were two pieces of scenery—an arched gateway labeled "Plaza de Toros" and a doorway marked "Tabaco"—which turned up as part of the setting in every scene, in the rocky mountain pass of the

\$5,000 Per Week
Is Ink Spots Fake

NEW YORK—The Ink Spots are maintaining their position as "America's Leading Quartette" not only on the artistic score but also at the pay window where they are the lone major harmony-novelty act in the country that has maintained a steady or increasing salary level.

The next major engagement for the famous foursome begins March 20 at the Biltmore Gardens in Los Angeles, Calif. They will receive a record figure of \$5,000 weekly, one of the highest fees ever paid any attraction at the spot.



INK SPOTS world famed

Nothing Unusual Happening; Ink Spots Have New Disc Hit

NEW YORK. — More than 10 years ago, a new singing quartet made a recording for Decca Records called "Knock Knock, Sal." At the last minute, they found they were short one song to put on the reverse side and little-listened to side. So they grabbed up a nearby song sheet, quickly rehearsed it, and put it on wax. The rest is history because the song was "If I Didn't Care" and the quartet is the world-famous Ink Spots.

Ten years later, having grown to the position of being the top singing quartet in the world, the Ink Spots find they have a recurrence of their first success in a new record which Decca has just released. The Decca people

Ink Spots

public — have suddenly become very "Teardrop In My Eye" conscious. And recording experts predict that this will be one of 1948's top disc hits!

had the Spots record the popular "The Best Things In Life Are Free." Then they put an unknown tune called, "I Woke Up With a Teardrop In My Eye," on the reverse side. What is happening to the unknown tune is amazing.

Overnight, record dealers, from every corner of the nation, began calling the Decca distributors and asking for more copies of "I Woke Up With a Teardrop In My Eye." A little confused, the distributors asked the home office about the record. They were surprised to find that it was the "flipover" on "The Best Things In Life Are Free."

Juke box operators, disc jockeys, and more important—the

Scots, Wha Hae (or Will Hae) wi' Maxine Swung

Eleven years ago, a dusky lass with an Irish name caught the music world flat-footed by giving out with a swing interpretation of a traditional Scotch ballad.

Her version also kicked up quite a fuss among a number of die-hard sons and daughters of Scotch ancestry who raised the cry "Sacrilegious!" Matter of fact, one radio station, WJAR in Detroit, cut the singer off the air when she started to give the number the swing treatment.

It's 1948 now, and Maxine Sullivan is still riding high with her unique rendition of *Loch Lomond*. Every now and then, a dissenter will crop up and, with his Scotch blood boiling, will exclaim, "It goes against the grain!" (No pun meant)

But, in most cases, her version has come to be welcomed and not one performance has gone by without at least one request for *Loch Lomond*. Maxine estimates that in these eleven years, she has swung it about 10,000 times.

"But the real test is yet to come," says Maxine, who is currently appearing at the smart and intimate Penthouse Club overlooking Central Park. "I'm sailing for England the latter part of July to make my overseas debut at the London Casino. *Loch Lomond* will do all right there. But from London, I'm going to Scotland and how the natives will react to my swinging of a song that's close to their hearts is what I'm anxious to find out."

Maxine will make several appearances in Scotland before returning to the states when she will again appear at the Penthouse Club.

She's not overly worried about too many Scots getting their temper up and denouncing her radical departure from the way they're accustomed to hearing their cherished song.

Says the 94 lb., 4 ft., 11 in. singer: "I'm a tiny girl and I look perfectly harmless. Why would anybody want to hurt me? Maybe those who might otherwise object will take one look and say, 'There's a little girl who's got plenty of spunk. Let's give her a big hand.'"



Maxine Sullivan, singing at the Penthouse Club overlooking Central Park.

Miss Sullivan's Style Started When She Sang 'Trees' in Swing

She Reached Popularity With 'Loch Lomond' and Has Just Returned From a Visit to the 'Most Beautiful' of Scottish Lakes

Maxine Sullivan, singer of traditional airs, whose singing of "Loch Lomond" a decade ago rocketed her to national prominence, sang for the Tuesday evening session of the Forum fresh from a visit to the shores of the Scottish lake to home, but there's only a medicine bottleful of it in my Bronx home now," she said.

Miss Sullivan flew to London July 21 and, after a two-month tour and doing a series of transcriptions for the British Broadcasting Corporation, returned to the United States last month. On July 22—the day after she arrived in London—Miss Sullivan reached Loch Lomond, known as the "largest and most beautiful" lake in Scotland.

She was impressed by the beauty of the lake, and was surprised to see it "was so big"—the lake is about twenty-three miles long and five miles across at the widest point.

Brings Home Its Water

"When I got there," she said after singing Tuesday night at the Waldorf, "I dipped a quart of water out of the lake to bring home."

Sings in Pittsburgh

Miss Sullivan was born and raised in Homestead, Pa. Her uncle Harry helped to fashion her

singing career. He had a four-piece-combination band, composed of relatives and called "The Red Hot Peppers." One day in 1935 the band had an opportunity to broadcast but was without a vocalist. Miss Sullivan, who sang as a hobby, inspired by Ethel Waters and Mildred Bailey, was recruited, and was launched on her career.

After the broadcast, she was persuaded to go to Pittsburgh, where she got a singing job for \$14 a week and tips at the "B. H. L. Club" (Benjamin Harrison Literary Club), the haunt of many musicians. She attracted attention here with the swinging of Joyce Kilmer's "Trees," which landed her a job in New York's Onyx Club in 1937.

She was hunting for new tunes to sing at the Onyx when she stumbled across "Loch Lomond." Her first public version of it one night was an immediate hit, which led in rapid succession to radio, stage, screen and recording performances.

Since then Miss Sullivan has been repeatedly in and out of many of New York's night clubs—Ruban Bleu, Village Vanguard, the Blue Angel and the Penthouse Club—and is now ready for an out-of-town tour.

As far as she is concerned, her style started when she first swung "Trees" in Pittsburgh. She just couldn't sustain the high notes, she confessed, and started ad libbing on them.

Traditional Songs Preferred

She sings "pop" songs and folk songs and gets as much pleasure out of singing the one type as the other.

"People seem to like the traditional songs, though," she said. When asked what she thought made an audience like her singing, she replied, "I don't know; I don't project, I just sing."

Miss Sullivan, accompanied on the piano by Clarke Morgan, sang the following airs at the third session of the Forum on Tuesday night:

"Jackie Boy".....	English Hunting Song
"A Lover and His Lass".....	English
"Oh, No John".....	English
"If I Had a Ribbon Bow".....	American Hillbilly Air
"Molly Malone".....	Irish



Billy Taylor (left) and Bob Wyatt keep in close formation for their piano and electric organ duets at the Royal Roost.

No Common Tremolo in Bob Wyatt's Sly Organ

Most musicians, critics and music lovers make unseemly sounds when the electric organ is mentioned. Electric organists have earned this uncolade by terrorizing their audiences with the common tremolo and vox humana approach.

Right smack in the midst of this atmosphere appears a character named Bob Wyatt who, as *Down Beat*, the music trade journal has reported, "is one of the four men in the country who make a Hammond organ sound like an instrument."

"Best of all," *Down Beat* continues, "he has a real beat. In its sly, slithering, relaxed quality, Wyatt . . . even betters the late Fats Waller, no mean trick."

Called Exciting

Musical Combination

Wyatt, a tall, slim, handsome Negro who studied medicine at Northwestern University, has been slyly slithering and relaxing at the organ for a long time but it was not until he teamed up with pianist Billy Taylor at the Royal Roost on Times Square two months ago that the critics finally caught up with him. Their piano-and-organ attacks on such diverse fare as *Lover*, Bach's *Toccata and Fugue* in D minor and *Organism*, an original study in be-bop, has caused one hardened listener to announce in print that they are "the most in-

teresting and exciting new musical combination in years."

The two got together shortly after jazz pianist Earl "Fatha" Hines decided that Wyatt was just as effective as a full orchestra. Hines had been recording with a six-piece band when he heard Wyatt play for five minutes. He was so impressed with the organist's ability to blend the pedals and keyboard to the equivalent sound of reeds, brass, strings and rhythm that he dismissed his entire band on the spot and recorded 50 sides with Wyatt before the Petrillo ban.

Today many listeners to the Wyatt-Taylor duo broadcasts over WOR-Mutual write in to ask how many pieces are in the "orchestra." Some of the guesses have been as high as 15.

Wyatt started out as a pianist, studied organ at the American Conservatory of Music and has taught the instrument to a number of concert artists. While he was a medical student, he did some pro boxing on the side, fighting for a year as a welterweight. When he got his thumb stuck in an opponent's eye one night and dislocated it, he decided he had better consider just how that thumb was going to be used in the future. He picked music and gave up both boxing and medicine.

Taylor Had Wide Jazzy Following

Billy Taylor had won a wide following as a jazz pianist before he teamed with Wyatt. After working with Eddie South's and Slam Stewart's trios, he made solo appearances and toured Europe last year with Don Redman's band as featured pianist. No be-boppist himself, Taylor was the pianist in Dizzy Gillespie's first band which brought bop to 52nd St. For the past six years he has been the protege of Art Tatum.

"Taylor is the greatest young jazz pianist in the Nation," Tatum has loyally stated, with the careful afterthought, "if not in the entire world."

One technical difficulty they had to overcome in creating their unique duets was the fact that the organ, being electrified and amplified, responded split seconds later than the piano did. Adjusting to this was largely a matter of ear, with Taylor at the piano sometimes playing slightly behind the beat or Wyatt working a little ahead.



49c(2)(a) Daily World
BEST GIRL SINGER - Glamor
ours Maggie McNellis (left) is
shown presenting the Downbeat
Magazine Award for the best girl
singer, 1947, to Sarah Vaughan

Photo
(center) as Herb Sheldon (right)
looks on. The presentation was
made over station WJZ during a
luncheon at Latin Quarter. (ABC
Photo) *Atlanta, Ga. 2-5-48*

Sarah Vaughan Weighs \$5,000 London Offer

Defender *49c(2)(a) 5-15-48*
Chicago Ill.

NEW YORK—Sarah Vaughan, who is currently headlining on stage of the Strand Theater in her first Broadway theater appearance, may go to Europe for a series of lucrative singing engagements in the fall, it was revealed this week by her husband and personal manager, George Treadwell. *5-15-48*

Miss Vaughan has already received attractive propositions to appear in England, France and Sweden. Included were offers of \$5000 a week for a two-week engagement at the Music Hall in London, and \$7500 for a week's appearance in Paris. *dat.*

Treadwell declared that Miss Vaughan may cancel several engagements late in the summer and accept the European bookings for two reasons. In so doing, she would combine her singing engagements with a vacation trip on the continent, and, in the event that the recording ban is still in effect in the United States at that time, she could also do a number of recordings for Musicraft with British musicians.



SARAH VAUGHN

Down Beat Magazine picked Miss Vaughn as the queen of girl vocalists in its annual poll made last month. She received 1,192 votes to top such singers as Peggy Lee, Jo Stafford, Ella Fitzgerald, Billie Holiday and Martha Tilton. Currently, she's appearing at the Onyx Club on 52nd St. in NYC, where she is performing to capacity audiences. *dat.*

Sarah Vaughn Gets Singer Award



"Nice going, Sarah," says Jack Smith, singing star of the Jack Smith Show, heard coast-to-coast via CBS, as he presents Sarah Vaughn with a plaque from the editors of "Metronome" magazine, signifying that she has been voted the No. 1 Girl Singer in the annual "Metronome" poll. The presentation took place as Miss Vaughn appeared as guest star on the Jack Smith Show.

~~Black Dispatch~~Teddy Wilson Back With
Goodman In New Trio

HOLLYWOOD (ANP) —

Capitol Records announced here recently that the terrific Benny Goodman trio which was popular throughout the nation during the 1930's is back again, but with one change. Goodman is still there fronting the threesome with his clarinet, ably backed by Teddy Wilson on the piano.

New member of the crew is Jimmy Crawford, former drummer with Jimmy Lunceford's orchestra. He replaces Gene Krupa, a member of the original trio. Capitol expects to release a platter or two featuring the new group.

"As Long As They Want Me"

The boys in Doc Evans' jazz band blew a final chord and then drifted from the stand for an intermission smoke. As the jump fans settled down to their beers, a stooped and droopy-eyed old Negro clambered up to the piano behind the chromium bar. He began a rolling boogie bass—not fast and tinny like most boogie, but low and underneath the deep, dark blues his right hand played. He played softly, staring out into the blue smoke as if he didn't care whether anyone listened. Not everyone did. But the oldtimers around Chicago's South Side knew that Jimmy Yancey was back. *Chicago, Ill.* Though Jimmy was playing boogie 30

they made boogie famous, Jimmy remained behind in his two-room flat which shuddered when the trains went by. *2-9-48*

By 1936, when Bob Crosby's band began playing a piece called the Yancey Special, no one knew who Yancey was. But the piece caught on, and the disc jockeys and record companies began hunting for Jimmy. They found him at the White Sox ballpark, cutting grass. He said he didn't even own a piano. Jimmy made a few records and had a brief burst of popularity, then had a stroke. His left hand stiffened up, and for a while he couldn't play at all. *2-9-48*

Last week, with his first steady piano-playing job in 30 years, Jimmy Yancey, a month shy of 50 and all but seven teeth gone, was happy among the pink lights and mirrors. His salary is the union wage—\$87.50 a week; but sometimes customers send up a free drink to him, and he thanks them kindly for it. Jimmy hopes to keep right on playing "as long as they want me." He doesn't mind what he has missed. "I'm doin' fine," says he in his slow, lazy way. "At the old bear trap they used to give me fifty a week for playin'. In 30 years I come ahead 37 bucks."



Nov. 2-9-48 Myron H. Davis—LIFE
JIMMY YANCEY

He was cutting grass.

years ago and could make a fair claim to being its inventor, he and his compositions had been almost forgotten, even by the jazzophiles. Jimmy had never tried to remind them. He had hit the big time before he was 15, playing the Orpheum circuit, and even a command performance before Britain's King & Queen. Then he got interested in baseball, spent his days playing with the Chicago All-Americans and his nights playing piano in the city's brass-spittooned bars, sometimes for drinks, sometimes for money. Gradually, he evolved his rolling bass, and taught what he knew to two young friends. Soon fans were flocking to hear Meade Lux Lewis and Albert Ammons play. But while



INSIDE U. S. A.: The *Blue Grass* number in the Arthur Schwartz musical, starring Beatrice Lillie and Jack Haley at the Century Theater. *Frid. 6-23-48 Star New York, N. Y.*

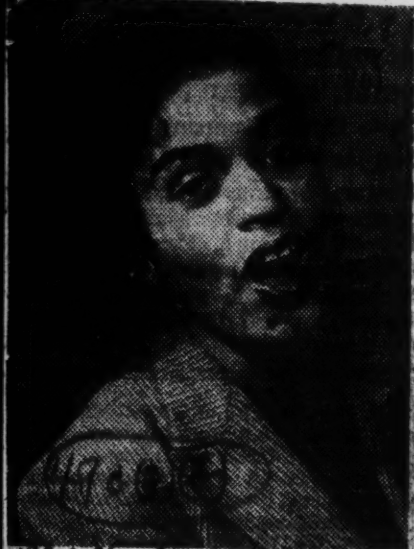
ing, who has been engaged for "Inside U. S. A." Howard Shanet will lead the orchestra. The schedule will include Sunday afternoon and evening shows. Curtain: 8:45.

On Stage

'The Cradle Will Rock'

Daily Worker New York, N.Y. Fri. 1-2-48

Exciting Social Theatre



New York, N.Y. Fri. 1-2-48
MURIEL SMITH as in *The Cradle Will Rock* which gives its last performance Sunday evening at the Mansfield. At every performance this week, the *Cradle* cast will offer a variety show and Jose Limon and his dance company will do *Lament for Ignacio Sanchez Mejias*—all plus *The Cradle*.

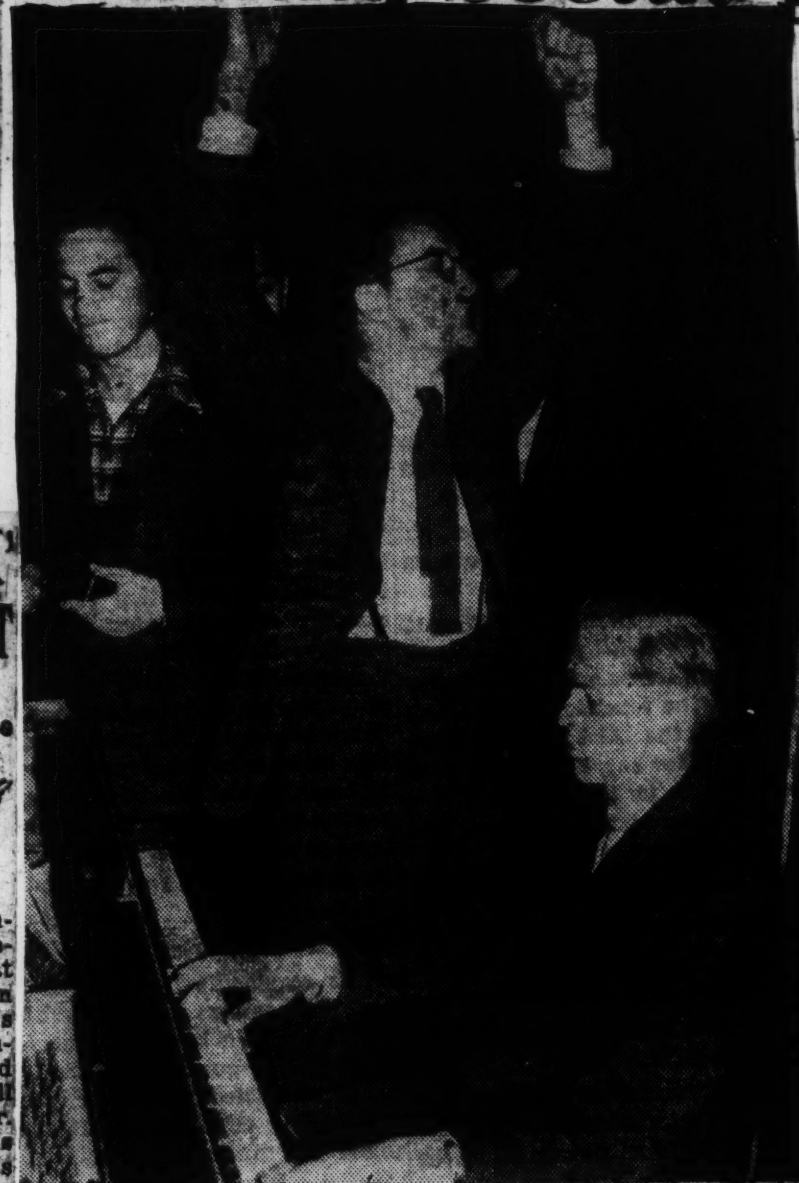
'CRADLE WILL ROCK' RETURNING TONIGHT

49c(2)(b)
Marc Blitzstein's Play Is Due

at the Broadway—Alfred Drake Again Is Star
The Times New York, N.Y. BY SAM MOLOTOW

It certainly takes a heap of enthusiasm and/or courage to become involved in an offering that has been seen here on a half dozen separate occasions. And that's what David Lowe is letting himself in for. Despite those scattered presentations of "The Cradle Will Rock" over a hectic decade, Mr. Lowe will bring Marc Blitzstein's play in music into the commodious Broadway Theatre this evening. The house, which seats 1,900, has been rented on "a four-wall basis" from United Artists, lessees until October, with the blessings of the Shuberts, who control it.

For this engagement a fifteen-minute intermission will divide the performance. The company that appeared in it last month under Howard da Silva's direction is intact. Starring Alfred Drake, the players include Vivian Vance, Will Geer, Muriel Smith, David Thomas and Estelle Loring. Mr. Drake, who is rehearsing in "Joy to the World," will perform until Feb. 8. Also in the cast temporarily is Estelle Loring.



Daily Worker New York, N.Y. Fri. 1-2-48
MARC BLITZSTEIN conducting a rehearsal of the City College drama group's production of his "Cradle Will Rock." Originally, a Federal Theatre project, the premiere of this classic took place at the Century Theatre on June 16, 1937. After a few performances there, producers Orson Welles and John Houseman put the show on for three Sunday night performances at the Mercury. Following that the play began a run of 108 performances at the Windsor.

THE revival of Marc Blitzstein's *The Cradle Will Rock* at the Mansfield is an important theatrical event. Unfortunately, the record snowfall and the difficulties in circulating newspapers prevented this news from reaching the people of New York. Despite excellent reviews in the N. Y. Times, Herald Tribune, N. Y. Post and Daily Worker, there



VIVIAN VANCE
Mrs. Mister...



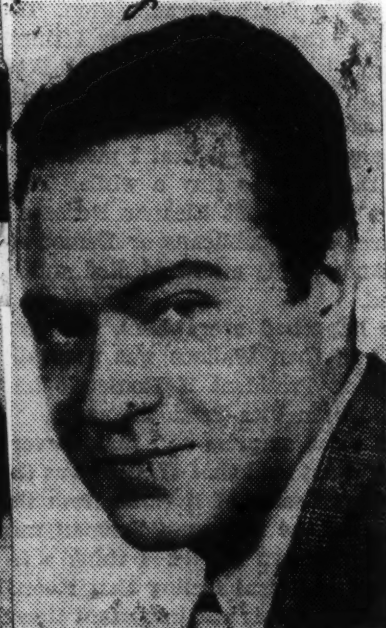
ALFRED DRAKE
Daily Worker New York, N.Y. Fri. 1-2-48
Larry Forman...



WILL GEER

Mr. Mister... is danger that the play will fold. This would be a first-class disaster on Broadway.

"At the moment it is impossible to recall another musical drama so candid, so original and so fresh in stage conception," Brooks Atkinson wrote in the Times. "It is a blistering revival... of the most



HOWARD SHANET
Conductor... N.Y. *Daily Worker*

THE BROADWAY revival follows the splendid reception accorded the work recently given in concert form at the snowbound Mans- for two performances at the City Center. Leonard Bernstein, who conducted at the City Center, was again in the pit for the first three performances. Howard Shanet has taken over.

The *Cradle Will Rock* has had a stormy history. Originally a Federal Theatre project, it was designed to be performed with scenery, costumes and an orchestra. Orders from the audience

vivid proletarian drama ever written in this country." He added: "the extraordinary vitality of *The Cradle Will Rock* derives from the vigorous eloquence of the score, the sharp bite of the lyrics and the graphic simplicity of the production."

Howard Barnes, drama critic of the Tribune said *The Cradle Will Rock* has been given "a savagely arresting revival." He described the production as a "brilliant presentation." Barnes said: "The inherent drama of the work comes through with a punch. Meanwhile, an on-stage orchestra under Leonard Bernstein's direction gives full expression to the musical accompani-



New York, N.Y. Fri. 1-2-48
MURIEL SMITH
Elie Hammer...

Washington canceled the scheduled operating at the Maxine Elliott Theatre on June 16, 1937. The audience

was shifted to the Century Theatre (then called the Venice) on an hour's notice and there Blitzstein gave a piano rendition of the work. Forbidden by Equity to participate in the offering, the actors bought tickets and played their roles from their seats in the auditorium.

Daily Worker
Less than a dozen performances were given at the Venice Theatre. Later that year, producers Orson Welles and John Houseman put the show on for three Sunday night performances at the Mercury Theatre. Sam Grisman, then took over and on Jan. 3, 1938 the play began a run of 108 performances at the Windsor Theatre. *New York, N.Y.*

In the current production at the Mansfield, Alfred Drake, formerly of "Oklahoma" heads the cast of 2 which includes Vivian Vance, Will Geer, Muriel Smith, David Thomas, Estelle Loring, Dennis King Jr., Jo Hurt and Chandler Cowles. Howard da Silva, on leave from Paramount Pictures, has staged it. 1-2-48

STARTING this Sunday afternoon and for the rest of the run Michael Myerberg, producer, will preface performances of *The Cradle Will Rock* at the Mansfield Theatre with an olio of concert acts. This olio will consume fifty minutes, divided evenly between song and dance. The lyric half will be contributed by members of the cast of *Cradle*, and for the first week dancing fraction will be Jose Limon and Company's *Lament for Ignacio Sanchez Mejias*, Doris Humphrey's choreography of Federico Garcia Lorca's elegy on the death of a bullfighter, with music by Norman Lloyd. First danced by Limon, Letitia Ide and Meg Mundy at the Belasco Theatre a year ago, it was seen at the City Center a week ago last Sunday, where it won extravagant salutes from the dance critics.

An impromptu concert given by the members of the cast of *Cradle* last Sunday night prior to the play's performance, with Marc Blitzstein, Muriel Smith and Gil Huston participating, was so enthusiastically received that Mr. Myerberg has decided to make a permanent variation of it a forerunner of the play. He proposes to have a new concert program each week. Because of the lengthened performance the curtain will rise at 2:30 at matinee performances, at 8:30 for night showings. 1-2-48

Spanked Actor Who Ran Away Is Found—And Spanked Again

By the Associated Press.

New York, Feb. 28.—The actor from "Finian's Rainbow" who disappeared Thursday because his professional dignity was shattered was found early today, riding subways.

The actor, James Grimes, is 9 years old. What shattered his dignity was a spanking his mother gave him because he played hookey from school.

"You cannot strike an actor," he told her, and ran away from home.

James told police today he went home Thursday night, found no one at home, and left again. He said he had been riding subways ever since.

At the 46th Street Theater, where James was playing Henry, a Negro sharecropper's son, in the Broadway musical, a spokesman commented:

"We plan to give James a vacation so he can iron out his family troubles."

But his mother, Mrs. Margaret Grimes, already had started the ironing out process. She gave him another spanking.

"Finian's Rainbow"

Outrage: When JIMMY GRIMES of New York, Negro juvenile actor in "Finian's Rainbow," played hookey five days from the Professional Children's School, his mother, Mrs. MARGARET GRIMES, did the natural thing—she spanked him. His dignity bruised, Jimmy drew himself up and said tearfully: "You can't spank an actor." The next day, Thursday, Feb. 26, Mrs. Grimes notified the Missing Persons Bureau that the 9-year-old Jimmy had disappeared from home. On Saturday, police found Jimmy forlornly riding the subways. His mother put him to bed, fully forgiven.



FINIAN'S RAINBOW, L. to R., Jerry Laws, Louis Sharp, Lorenzo Fuller and Robert Pitkin singing The Begat number in the musical hit which reaches its 600th performance tonight at the 46th St. Theater.

"WHEN THE IDLE POOR BECOME THE IDLE RICH"



Dorothy Claire (center) leads the chorus in one of the hits of "Finian's Rainbow," which celebrates its first birthday on Saturday.

Graphic House

Millinder Buys Record Factory

NEW YORK — Dynamaestro Lucky Millinder, star of "National Minstrel," only network radio program featuring an all-Negro cast, now heard on NBC affiliated stations from coast to coast, has purchased the entire recording equipment and factory building of the defunct Top Hat Records. *Chicago, Ill.*

Millinder, backed financially by a small group of band leaders and other record-making personalities, will launch a new company, Lincoln Records, producing break-the-very-late discs.

A long list of famous names stars already have signed to record exclusively under the Millinder label. Full-scale production is scheduled to commence when the current recording ban is lifted.

Millinder's new television show, "Get Lucky," prize-awarding, audience participation, musical quiz program, has been bought by a commercial sponsor, for presentation over a three station video network, starting in early fall.



Altonell Hines and Abner Dorsey, two of the leading singers in recently released album of "Four Saints in Three Acts."

costumes and sets made it clear that the subject of the work is, as a sentence on the inside cover of the album puts it, "the religious life." It may be more difficult to perceive as much from the recording. But don't worry. Take the composer's advice and listen to the sound of it. The music is delightful.

"Four Saints in Three Acts" remains one of Mr. Thomson's finest scores. The accuracy and good taste with which the English language is set to music here could be an object lesson to other composers. And the music has a freshness and simplicity that remain engaging. The mood Mr. Thomson speaks of is evoked.

Mr. Thomson conducts a sprightly performance and the singers, who include Beatrice Robinson-Wayne, Ruby Greene, Inez Matthews, Edward Matthews, Charles Holland, David Bethea, Randolph Robinson, Altonell Hines and Abner Dorsey, project their roles with unaffected relish.

RECORDS: '4 SAINTS'

The New York Times
Unforgettable Words and Phrases Found
In Condensed Version of Opera

By HOWARD TAUBMAN

THE words of operas are seldom remembered. If they make sense, you readily forgive them for not being quotable. If they don't make sense, you are grateful when they are incomprehensible. In the case of *Four Saints in Three Acts*, the opera with music by Virgil Thomson and libretto by Gertrude Stein, you want to hear the words. They may not make much sense, but they stick in the memory.

"Pigeons on the grass alas." Remember that one? St. Ignatius unburdens himself of this thought, and the male chorus echoes it. St. Ignatius develops it like this:

"Short longer grass short longer

longer shorter yellow grass. Pigeons large pigeons on the shorter longer yellow grass alas pigeons on the grass."

To which the male chorus responds, "If they were not pigeons what were they." And St. Ignatius sings, "If they were not pigeons on the grass alas what were they."

Get the idea? Well, it doesn't matter if you don't. You won't forget a phrase like "pigeons on the grass alas"; some who saw the opera in its first New York performance in 1934 came away murmuring that line.

Composer's Advice

In 1942 the composer, in intro-

ducing a national broadcast of the opera, told his listeners:

"Please do not try to construe the words of this opera literally or to seek in it any abstruse symbolism. If, by means of the poet's liberties with logic and the composer's constant use of the simplest elements in our musical vernacular, something is here evoked of the child-like gaiety and mystical strength of lives devoted in common to a non-materialistic end, the authors will consider their message to have been communicated."

You can get a pretty good notion of this message in a new recording (Victor, five twelve-inch disks). Mr. Thomson has prepared a condensed version of the work which covers about half of the complete score. He has conducted a cast made up largely of principals who took part in the 1934 production and in more recent broadcasts. An effective chorus and a fine orchestra back up the singers.

In the stage version the opera was done by a Negro cast, and the

Lionel Hampton Attacks The Label 'Race' On Records

KANSAS CITY—The practice of labeling records made by Negro artists "race records" was hit this week by Lionel Hampton, whose recordings on the Decca label are familiar to thousands of record fans throughout the nation.

Hampton, who has "cut" many "platter," branded the practice "un-American as well as illogical." Pointing out the inconsistencies of this labeling system, Hampton said, "If a white band records his Decca hits 'Hamp's Got A Duke' and 'Gone Again,' they are listed as 'swing' or 'popular' records, but when a Negro band makes the same records for the same company, they are labeled 'race' records."

Labeling all records made by colored bands and artists is a tradition of long standing among record companies. Even in the days of Bessie and Mamie Smith their famous blues were listed as "race" records.

Speculation as to how the practice began brings to light many theories. It is remembered, for instance, that years ago many white "blackface" artists, imitating the great Bert Williams, made records which were labeled "race" records.

RECORD BAN ENDED

AS CLARK UPHOLDS PETRILLO ACCORDS

Attorney General Finds Union
Does Not Violate Taft Act
in Its Welfare Trust

FIVE-YEAR PACT IN VIEW
Resumption of Work Planned
for Today—Retroactive

Feature Included

By LOUIS STARK

Special to THE NEW YORK TIMES.

WASHINGTON, Dec. 13—Attorney-General Tom C. Clark held today that the trust agreement and the labor agreement entered into by James C. Petrillo's American Federation of Musicians and

involved. However, other attorneys noted that in this instance the Attorney General's opinion was regarded in some quarters as Mr. Clark supplied the opinion not directly to interests outside the Government but to the Secretary of Labor, a part of the executive branch of the Government. The chief law officer of the Government frequently is family. The agreements, which had been submitted by the parties to Mr. Tobin, named Samuel R. Rosenbaum, director of the Philadelphia

Orchestra Association, as sole trustee of the union welfare fund. This fund comprises royalties of 1 cent to 2½ cents on each record. The money is to be spent by the trustee "on musical performances where no admission fee is to be charged and without any profit to the trust fund, in connection with patriotic, charitable, educational and similar programs."

The specific technical question that the parties put before Mr. Tobin and which Mr. Tyson answered in the negative was:

Does the agreement naming the trustee violate Section 302 of the Taft-Hartley act, which makes it a criminal offense for employers to make any payments to "representatives of his employees" and for employees to accept such payments?

In this case it was held by Mr. Tyson and upheld by the Attorney General that the trustee was not a representative of the employees, since he is named by the employer, and further that the agreement specifically states that

PETRILLO UPHELD, RECORD BAN ENDS

New York Times
Continued From Page 1
The trustee shall not represent labor or unions or employees.

In his letter of Dec. 10 to the Attorney General, Mr. Tobin pointed out that while the trustee under the agreement was to be named by the recording companies, "successor trustees are to be selected by the Secretary of Labor."

It was made clear both in Mr. Tobin's letter and Mr. Tyson's memorandum to the Secretary of Labor that the union would have sole power to appoint the trustee only after the Taft-Hartley Act was repeated or "so revised as to permit such appointment."

Mr. Rosenbaum, the present trustee under a five-year agreement, is reported to receive \$25,000 a year.

Retroactive Pay in View

Resumption of record-making, it was reported, would be under a five-year contract made by Mr. Petrillo and the record companies.

The settlement provides for retroactive payments by the companies on records sold in the future but produced between Sept. 20, 1943, and Dec. 31, 1947, and between Oct. 1, 1948, and Dec. 31, 1953.

Mr. Tobin released copies of the

correspondence to the press and sent the exchanges between himself, Mr. Tyson and Mr. Clark to the record companies' attorneys and to the union.

The companies are Capitol Records, Columbia Records, Inc.; Decca Records, Inc.; King Records, Inc.; Phonograph Record Manufacturers Association, Inc., and Radio Corporation of America, RCA Victor Division.

Union's Rights Defined

In his letter to Mr. Clark the Secretary said that the purpose of the fund was to provide employment for instrumental musicians, whether or not members of the union, and thereby promote appreciation of instrumental music by the general public.

Pointing out that the union received certain "limited rights" with respect to administration of the trust agreement, Mr. Tobin left it to Mr. Tyson to explain what these rights were. The Solicitor General in his memorandum to Mr. Tobin said that the trustee was required to "consult" the union, "among other groups and organizations, which are entitled to advise him."

Also, according to Mr. Tyson, before making any disbursements the trustee must receive the certification of the union that services have been received and contracted for. The trustee also must furnish the union as well as the companies with a semi-annual statement and report.

These considerations, Mr. Tyson explained, do not affect the independence of the trustee, who "can accept only such advice as is consistent with his duty not to represent employees."

He also emphasized that it was the purpose and intent of the parties "that the treasury shall not act as a representative of either the [American] Federation [of Musicians] or any of its members, and neither the Federation nor any employees of the recording companies are given any rights with respect to the selection of the trustee."

The trustee, he said, is to be designated "by the recording companies collectively."

Under approval by the Government last night of the trust and labor agreements entered into by James C. Petrillo's American Federation of Musicians the first new records to be made with the union's approval since Dec. 31 are scheduled to be "cut" late this afternoon.

The union and major record concerns will sign a new contract at 3:30 P. M. in ceremonies at Mr. Petrillo's office, 570 Lexington Avenue. Mr. Petrillo boarded a plane last night in Chicago to be at the meeting.

The ceremonies will include the installation of Samuel R. Rosenbaum as impartial trustee of the union's record royalty fund. Mr. Rosenbaum's appointment was made known last week. His pay is \$25,000 annually.

Details of the agreement between the union and the disk concerns were made known following word of Washington's approval of their legality under the Taft-Hartley law.

Based on "Diamond Plan"

The agreement is based on "the Diamond plan" drafted in its original form by Milton Diamond, special counsel to the union.

The main provisions of the pact are as follows:

(1) A trust fund to be created by the record companies financed by royalty fees on each disk sold. The fees are calculated to run at about \$2,000,000 annually.

(2) As trustee of the fund Mr. Rosenbaum must make expenditures to employ musicians for concerts which will be open to the public free of charge.

(3) The resources of the fund will be distributed on a per capita basis to local branches of the union throughout the country. Each area within a local's jurisdiction will have assigned to it a specific percentage of the total fund.

(4) As trustee, Mr. Rosenbaum will have authority to decide the location and sponsoring auspices of the free concerts to be held within a local's jurisdiction.

When the agreement was drafted in October it was announced that it would run for five years.

The union and record company officials expressed gratification last night over the ending of the long dispute. The companies are hopeful that many records made under the new pact will be on retailers' shelves in time for the Christmas trade.

New Record Company Headed by Millinder

Dynamaestro Lucky Millinder, star of "National Minstrels," only network radio program featuring an all-Negro cast, now heard on NBC affiliated stations from coast to coast, has purchased the entire recording equipment and factory building of the now defunct TopHit Records. Millinder, backed financially by a small group of band leaders and other record-making personalities, will launch a new company, Lincoln Records, producing unbreakable vinylite discs. A long list of famous "name" stars already have signed to record exclusively under the new Millinder label. Full-scale production is scheduled to commence when the current recording ban is lifted. 7-9-48

its will on individual operators who refuse to practice democratic hiring methods" 7-9-48

Negro Musicians

Hardest Hit By Record Ban

Speaking before the jazz music club of Bennett College last week, Eddie Vinson, famous saxophone star and premier blues singer called for vigorous efforts by the American Federation to wipe out jimcrow employment policies with the end of the current ban against record making. 7-9-48

According to Vinson, the Negro musician was the worst sufferer in the record ban because recordings are the main medium for exploitation, since other avenues, such as radio broadcast, theatre and night club locations are more or less closed to them. Despite this deplorable situation, the Negro musician never wavered in his shoulder to shoulder stand with his fellow musicians of all other groups. 7-9-48

Now that the Negro musician has proved his devotion to the trade union position in this dispute, Vinson feels that the unions must return the support to the entire membership of the unions all around the country. Said "Mr. Cleanhead": "The time has come for the union to justify our faith in the lofty ideals of trade unionism by putting an end to bias against Negro members in work opportunities. And the union has the power to make such action stick. Anything that can hurt the great recording industry can force